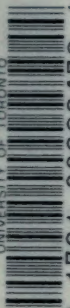


THE SOUNDS OF
THE MOTHER TONGUE.


L. H. ALTHAUS.

UNIVERSITY OF TORONTO

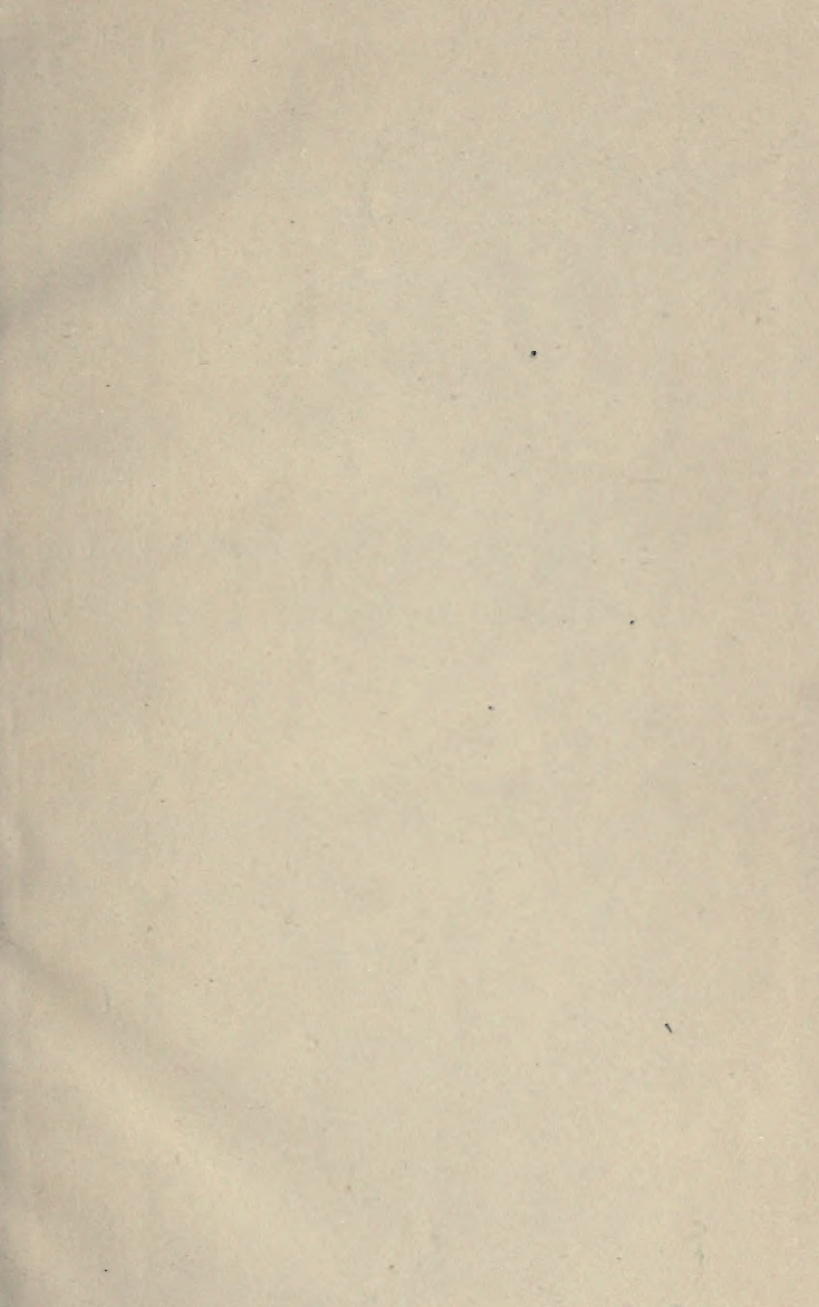


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THE SOUNDS OF
THE MOTHER TONGUE

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THE SOUNDS OF THE MOTHER TONGUE

*A Manual of Speech Training for Preparatory and Lower
Forms in Secondary Schools, and for Vth, VIth,
or VIIth Standards in Elementary Schools*

BY

L. H. ALTHAUS

*Organizing Mistress in Modern Languages in the West Riding,
Yorkshire*

SECOND EDITION

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THE METHODICAL SOCIETY



*The Sound-drill and Reading Exercises in this book are
published separately for Class use, price 6d.*

PREFACE

AN unalterable conviction still appears to exist among some Head-masters and Head-mistresses, that to introduce Phonetics into the School Time-table means loss of valuable time, during which real knowledge of language (more especially grammar) might be acquired.

If an unfortunate experience has justified them in arriving at this conviction, perhaps a few words as to the cause of failure may be helpful.

Practical Phonetics in the class-room, whether of English or of any other language, represent the greatest possible means of time-saving; and this not in the first year only, but throughout the School course.

But they must be properly taught, by a properly qualified teacher. No one would expect an assistant Master or Mistress to teach Practical Chemistry if all their study of the subject could be summed up in the reading of a Manual, or the attendance at a few Holiday lectures. But this amount of preparation has been far too often considered sufficient qualification for the teaching of Phonetics. No wonder that failure followed. Failure is always due to one of two causes:

1. An insufficiently qualified teacher.
2. The inadequate time generally deemed sufficient for the subject.

With a subject essentially consisting as it should of regular physical drill, five or six weeks' work at the beginning of the School year is about as adequate for training the speech-organs to habits entirely contrary to those of the Mother-tongue, as five or six weeks' piano practice would be for the training of fingers, or half a term's gymnastics for correcting a stooping habit.

If Head-masters and Mistresses would once risk themselves out on to a *whole year* of Phonetic work under a competent teacher, the results would not only justify but magnificently repay the time expended. And opportunities for the proper training of Teachers are steadily increasing.

In Scotland, a scientific knowledge, not only of the sounds of the Mother-tongue, but also of the sounds of English, has for some considerable time been exacted of all Elementary Teachers, in preparation for their future work in the teaching of reading; courses in Phonetics are multiplying each year both in England and abroad; it is much to be hoped that the subject will soon be accorded its right place in the Training of English Teachers, both Elementary and Secondary. There is no doubt that a year's work on the Sounds of the Mother-tongue immediately preceding the study of the first Foreign Modern Language would be of inestimable value for the general speech-habits of the children in their own tongue; and, in preparation for the foreign one, it would be an economy of time almost incalculable.

I was led to this conviction some years ago, when language Mistress in a large Secondary School in Yorkshire, where French was begun in the III.'s and German in the IV.'s. Needless to say, both Forms began Phonetics with me in my first year, and in my second year, when my phonetically trained III. Forms became IV.'s and consequently took German, the difference with which they

approached and tackled the subject from the way in which those beginning German *and* Phonetics at the same time had done the year before, was so marked that I went straight to my Head and begged her to let me begin English Phonetics with the Preparatory Form (II.) coming up from the Kindergarten. If the year's Phonetics in French had so materially prepared the ground in sounds, and so altogether lessened the work for German, why not prepare for French in the same way, by the study of the sounds of the Mother-tongue?

Speaking at the Annual Meeting of the Modern Language Association, held in London in January, 1911, Professor Rippmann drew attention to the fact that even in schools where Miss Dale's methods were in force, there was often a period when nothing whatever was done in the scientific study of sounds; and this at an age when the organs both of speech and hearing were in their most supple and responsive state. These remarks inspired me with the idea that perhaps, in spite of all the books that had already appeared, there was not one among them quite *elementary* enough for Class-work in these Lower Forms; and that possibly the want of some such little book, showing in a practical way how to go to work, accounted for the fact that the systematic teaching of the sounds of the Mother-tongue to *young children* was not more general in Secondary Schools, and that whenever such teaching was advocated the suggestion was received with such a hopeless want of interest or real grasp of its importance. My experience with the Preparatory Form above-mentioned came back to my mind with the thought that my lesson-notes, if given permanent form, might perhaps be of some use. This little book is the result of that year's experience; but as its title implies, it is not meant for Preparatory and Lower Forms of *Secondary* Schools only; it is designed

even more emphatically, for the Upper Standards of *Elementary* Schools; and this, not merely with a view of improving the actual articulation of English, but also of enabling prospective Scholarship-holders to join III. Forms of Secondary Schools, with some greater power of equality in speech habits altogether. A difficulty that confronts Modern Language Teachers, with desperate regularity, is the admission of twelve or fifteen "County Minors" into a Form that has already been working one year, or often longer, at French on Phonetic lines. The question how to treat these unequal elements under present conditions—especially when working on Modern Lines—is very difficult to solve; *but a year's parallel English Phonetics would settle it once for all.* Parallel, in the sense that the Highest Form in the Elementary School and the Lowest Form in the Secondary School would be working concurrently on similar lines for a year before they met; and both sets of children would be infinitely better prepared to start together on their first foreign language.

There is no doubt that real practical drill of the vocal muscles at the age of nine or ten is of inestimable value. It is a subject very easily learned by the little ones, who are not only free from the self-conscious awkwardness which so often hinders older children in successful effort at sound-production, but they are keenly interested, and with their more supple organs results should be both successful and lasting. The value of this early ear-culture and training in observation is felt all the way up the school in ways undreamt of by the uninitiated. The principle and object of the training is not (as is so often thought) to *teach symbols*, nor even to tell the children *what* to say; but, rather, to make them find out for themselves what they *do* say, and *how* they say it. The teacher's part is to *direct*; the children are to do the work; and this observation and

criticism both of themselves and others is of the highest educational value, without imposing a mental strain at all beyond their powers.

To be successful, the lessons should be daily and of thirty minutes' duration if possible, to allow of drill, dictation and reading. A longer lesson three times a week does not in any way represent the same value.

I feel only too strongly how many points there are throughout the book that are likely to be open to question or criticism: among these, the order in which sounds have been taken; the taking of certain sounds together rather than separately; and perhaps more than all, the insistence on the production of tense sounds in preparation for lax ones. My answer in every case is that I have set down nothing but what I have repeatedly and exhaustively proved in actual experience with every kind of material—proved, that is, as workable and as yielding good results.

Especially has this been the case when the front vowels were under consideration. In teaching, though as a rule it is wiser to concentrate attention on one sound at a time, there are occasions when it is of considerable value to take a group together. In teaching French sounds, I generally have taken *ε*, *e* and *i* together, as it is so much easier to grade or regulate the height and energy of the tongue if comparison on each side can be made. But my experience in Yorkshire has shown me that there is a large section of English people who find it extremely difficult to distinguish between *e* and *i*, who invariably pronounce both sounds alike (even when reading from two symbols), until practice has enabled them to control the movement of their tongue.¹ There exists also almost a similar difficulty in distinguishing between *e*, *ε* and *æ*; and in the group "ell" (Nellie,

¹ And in ordinary speech they invariably use a lower and retracted variety of *i* so that "will" sounds almost like "well."

Bell, etc.) neither **e** nor **ε** is used, but a curious mixture of **æ** and **Λ** (an advanced variety of **Λ**); or perhaps it is more accurately represented by a slightly nasalised and advanced **Λ** + a retracted **l**.¹ I have therefore somewhat emphasised **æ** by giving it a lesson to itself, as I find that by settling that sound first there is a better chance of fixing **ε** and **e**; and only after **i** has been mastered do I think it safe to introduce the sound **a** in preparation for the analysis of diphthongs. *I should like also to emphasise the fact that neither in the Reading nor in the Dictation exercises of the first twenty lessons have I attempted or intended the representation of English words. What I have set down is the mere combination of simple, tense, and essentially undiphthongal sounds for analysis by eye and ear.*

My first experience in teaching the sounds of English was that only after children are able to distinguish and produce simple, tense sounds are they able to analyse and recognise the component parts of diphthongs.

Another point that may be open to question is the introduction of portions of Scripture as Reading-lessons at the end of the 2nd Part. These are merely suggestive. Earlier in my career, I had a good deal of experience in teaching little children the reading of the Scriptures, and even of Collects; and I know, not only what a high standard of excellence can be attained if the matter is treated from the standpoint of the perfection involved in the *required reverence*, but also the lastingly beneficial effect that this kind of "deliberate" work has on the reading in later years.

It may seem pedantic to suggest the reading backwards of anything; but this again I have proved, as the almost one sure method of counteracting the unintelligent gabbling that so often characterises the reading of well-

¹ This is also the case with groups such as *very, merry, etc.*

known texts. It also ensures the deliberate and finished pronunciation of every syllable, and with the space marks is a great help in securing at least a fairly level and intelligent intonation.

The matter provided should be enough for one year's work, that is, if the drill and reading exercises are worked at with the regularity and thoroughness required for muscle-training. Nothing less than perfection in *precision of movement* should be aimed at; and this cannot be acquired by the most intelligent class without daily repetition. Most of the lessons will require at least a week's practice, some more, before the drill will have had the desired effect. It is quite easy to vary this drill if the repetition of the same exercises is found monotonous; but if a really high standard is set up and exacted, interest does not flag. In the later lessons I have given suggestions of the way in which work may be further developed. Other Psalms, prayers, or portions of Scripture may be taken, the rest of the poem "The Brook," also the whole of the "Pied Piper." With some classes, in the 3rd Term, it would be possible and most profitable to let them work through Professor Rippmann's delightful little book, "English Sounds,"¹ which would not only enable them to classify what they have learned, but also continue the comparison of spelling and sound, just suggested in Lessons XIII. and XIV. (Part II.). My most cordial thanks are due to Mr. Daniel Jones for his valuable suggestions and help in correcting the proofs.

L. H. ALTHAUS.

LEEDS, June, 1911.

¹ Which appeared just as the last lines of this Manual were being written.

PREFACE TO THE SECOND EDITION

IN view of the fact that it is considerably more practical to widen or lower a well-taught tense sound than to *graft a tense value on to a lax one* once taught and used, I have, at the request of many teachers, made a radical change in this edition. I have throughout substituted the symbol ϵ for the symbol e , to represent the vowel sound in the English words *let, bed, fetch*, etc. No doubt, the mid-front-lax vowel e may be considered more correctly to represent the speech of educated people in these words; and it is a comparatively easy matter for adults to remember that the symbol e represents one thing in English and quite another thing in French. But for the children in our schools, for whose use this little book is primarily intended, it is by no means so easy. Well as the difference may be explained to them, when they begin French, experience proves that their attempt to use the same symbol for two such different values invariably results in a *levelling*, highly disastrous to the French sound. Of the two difficulties, therefore, it has seemed to me better to choose the lesser, and with the recommendation to teachers to bear in mind that the value of the English sound in *let* is mid-front-lax and that it is therefore tenser and higher than cardinal point ϵ , I substitute the symbol ϵ for the more generally used e , in order to avoid future difficulties in French. For the same reason I have substituted the symbol ι for the vowel sound in *it, hill, list*, etc., in Part II, where actual English words are in question.

BRAMHOPE, 1915.

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INDEX OF PHONETIC SYMBOLS, WITH KEY WORDS

This Index is only for use in Part II. All symbols in Part I. represent strictly 'Cardinal Point' (i.e. tense) sounds, not English ones.

VOWELS

- i: is the vowel sound in *tea*.
- ɪ is the vowel sound in *hit*.
- ĩ represents the second element in the diphthongs aĩ, eĩ
(*night, day, etc.*).
- e: is the first vowel sound in *laid*.
- ɛ is the vowel sound in *let*.
- ɛ: is the first vowel sound in *dairy*.
- æ is the vowel sound in *at*.
- a is the first vowel sound in *out, night*.
- ɑ: is the first vowel sound in *father*.
- ɔ: is the vowel sound in *thought*.
- ɔ is the vowel sound in *hot*.
- o is the first vowel sound in *boat*.
- u: is the first vowel sound in *rude*.
- u is the vowel sound in *put*.
- ũ represents the second element in the diphthongs aũ, oũ
(*house, rose, rows, etc.*).
- ə: is the vowel sound in *turn*.
- ə is the second vowel sound in *butter, china*.
- ʌ is the vowel sound in *hut*.

CONSONANTS

- b** as in *but, bubble, hub*.
- d** as in *duck, ridden, rod*.
- ð** as in *then, farther, breathe*.
- f** as in *fun, buffer, loaf*.
- g** as in *good, wriggle, bag*.
- h** as in *had, who*.
- j** as in *yes, yellow*.
- k** as in *cut, pickle, question*.
- l** as in *lip, tallow, tall*.
- m** as in *mat, hammer, dumb*.
- n** as in *net, manner, tin*.
- ŋ** as in *sing, thank, longing*.
- p** as in *put, apple, tip*.
- r** as in *red, fairy*.
- s** as in *seem, missing, yes*.
- ʃ** as in *shall, dishes, ash, mission*.
- t** as in *top, fatten, bit*.
- θ** as in *thin, Arthur, breath*.
- v** as in *vain, even, five*.
- w** as in *we, weather*.
- Λ** as in *which, when, what*.
- z** as in *zinc, prize, his*.
- ʒ** as in *vision, usual, pleasure*.
- ʔ** is the glottal stop, separating an initial vowel from the preceding sound.
- ṁ** the mark _˙ under a symbol, indicates that the sound represented has syllabic force, as **m** in *spasm*.
- Ṁ** _˘ under a sound indicates that that sound is devocalized.

THE
SOUNDS OF THE MOTHER TONGUE

PART I.—STUDY OF SOUNDS

LESSON I

Aim.—To produce absolutely pure and simple sounds to serve as criterion in the analysis of sounds (more especially diphthongs) later on.

Fact to observe.—*The slightest change in position of any of the speech-organs changes the sound.*

For this lesson the teacher should be provided with a small hand-mirror, and at the end of the lesson each member of the class should be asked to bring one for next lesson. No time should be lost in putting these small mirrors into use.

If the teacher is not musical, he should also be provided with a tuning-fork, to give the note required.

Teacher places his lips for u and says :

Push your lips out like mine and sing (on the note given) :—what sound can you make ?

Class sings u, holding the sound on, *softly, sweetly*. From the beginning, it should be encouraged to make a clear, true sound ; and however long the sound is held, the muscles of lips and cheeks should not be allowed to relax. Lips should be pushed forward till the mouth-opening is only sufficiently wide to admit of the insertion of a thinnish lead-pencil, a thick one will partially stop or add friction to the sound Both lips and cheeks should be very tense.

Teacher places his lips for **o** and says :

Push your lips out again, only make the round hole a little bigger. Lips and cheeks as tense as before, but mouth-opening wide enough to admit tip of little finger. What sound can you sing? (If necessary, give note again, and exact a clear, sweet tone, not too loud.)

Ex. I.—Repeat **u** carefully in turn with **o** 4 times (singing slowly, 4 beats to each sound).

Teacher places his lips in position for **o** and says :

Push your lips out again, making round hole still bigger (lips and cheeks still very tense, but mouth opening wider); what sound can you sing?

Ex. II. (4 times each pair).—**u, o** ; **u, o** ; **u, u** ; **o, u**.

Now open mouth quite wide, keeping it round; what sound can you sing? (**a**)

Ex. III. (4 times each pair).—**u, a** ; **u, o** ; **u, a** ; **u, o**.

Teacher puts these four sounds one by one on the B.B. while class sings

u
o
o
a

This order and position for these sounds is a useful one. Before proceeding, it is advisable to repeat Exercises II. and III. pointing to the symbols on B.B.

Teacher asks: What do we sing with? (voice). Since we can sing the sounds **u, o, o, a**, these sounds are sometimes called voice sounds; they are made with the voice.

[Let class place fingers on the Adam's apple and feel for themselves the movement (vibration).]

Put your top teeth on lower lip and blow hard: can you sing? what sound are you making?—the sound **f**.

[*Note.*—Care must be taken, especially with consonants, that only the exact value of the symbol is given, without the addition of any vowel sound, thus **f**, not **ef**, **p** and **t**, not **pi**; and **ti**; **s** not **es**.]

This sound is made without any voice at all. (Let children sing alternately **f**, **u**, **f**, **a**, **f**, **o**, **f**, **o**, with their fingers placed as before on the Adam's apple.)

There are other sounds which can be made without voice :

Close your lips and open them suddenly, puffing out your breath. Can you sing this sound? Same exercise as before : **p**, **u**, **p**, **a**, **p**, **o**, **p**, **o**.

Clean B.B. and write afresh the following :—

Reading Exercise.—(Exact accurate position for each sound and let each child be called upon to read one.)

f, **a**, **u**, **p**, **o**, **f**, **o**, **p**, **u**, **f**, **o**, **o**,

and finish up with

Ex. IV.—**p**, **f**, practised vigorously 4 times.

LESSON II

Revision of sounds.

[*Note.*—All revision must be done with the care and exactitude of the first performance.]

Put on B B. in same position as before :

u
o
a
u

Ex. I.—Sing once through (counting 4 beats to each note) **u**, **o**, **o**, **a** ; then backwards : **a**, **o**, **o** **u**.

Ex. II. (4 times each).—**u**, **a** ; **u**, **o** ; **o**, **a** ; **o**, **o** ; **u**, **o**.

Ex. III. (4 times each very energetically).—**fu, pu ; fo, po ; fə, pə ; fa, pa.**

• Ex. IV.—**pu, pa ; fu, fa ; pu, po ; fu, fo ; pə, pu ; fə, fu.**

How do I make the sound **f**?

How do I make the sound **p**?

Name a voice sound, one you can sing.

Name a voiceless sound. Can you sing it?

Teacher : put your tongue forward between your top and bottom teeth and blow hard (**θ**). Can you sing this sound? What is it then? (voiced or voiceless).

We know this sound by this sign. (Teacher puts **θ** on B.B.)

Say : **θu ; θo ; θə ; θa.**

Ex. V.—**f, θ ; θ, f ; p, θ ; f, θ, p ; θ, p, f ; p, θ, f.**

Dictation (at B.B.). (Rub off all symbols.)

Who can write the sign for the sound **a** on the B.B.? Hands up ; one child chosen to write it ; same method with : **p, ə, θ, u, f, o.**

How many sounds do you hear in **pa**?

Can you write them on B.B.?

In **paθ, fə, θo, fu, uθ, θa, ap, əθ, ə, af**?

LESSON III

Ex. I.—Revision : **f, θ, p ; θ, f, p** (4 times each).

Ex. II.—Not sung but spoken staccato ; taking great care that the lip position for the vowels is tense and exact.

fu, fo, fə, fa (stop between each two sounds *keeping the lips in the different vowel positions after the sound is finished*).

**pa, pə, po, pu ;
θo, θa, θu, θə** (once each)

Ex. III. (also staccato and very vigorously).—**fu, θu, pu; pa, fa, θa; θɔ, pɔ, fɔ; po, fo, θo;** once each group, but with great care and energy.

Press your tongue against the roof of your mouth where it is hard, just behind your top gums, and send out the air suddenly with it. What sound can you make? Can you sing it? (t)

Ex. IV. (4 times each very energetically).¹

p t; θ t; f t; θ f t; p t θ.

Ex. V. (once each).—**pa, ta, fa, θa;**

ap, at, af, aθ;

θɔ, tɔ, fɔ, pɔ;

ɔp, ɔt, ɔθ, ɔf; ·

tu, θu, pu, fu.

Reading Exercise.—Each member of class to read one group in turn, after which, the exercise can be read in chorus. But it is wise to stop between each group, to renew energy for each.

fa, ɔ, ɔ:, θ, fo, fo:, ta, at, ɔ:t, θɔ, pɔ:t, pɔ:θ, pa:θ, ɔf, u:p, ɔ:θ, fu, af, fɔ:, aθ, a:, θu.

[*Note.*—Two dots (*i.e.*) after a sound lengthen that sound.]

LESSON IV

Revision.

Ex. I.—Sing once, keeping lips very tense for vowels **tu, to, tɔ, ta, ta, tɔ, to, tu.**

Ex. II.—4 times each, staccato, spoken:

tu, θu; fu, θu; fo, to; θa, ta; pu, θu; θɔ, tɔ; tu, ta; θu, θa; fo, fa; pɔ, θɔ.

¹ All exercises are to be practised 4 times each unless otherwise stated.

Press the point of your tongue against the lower teeth and the blade and rims ¹ upwards towards your upper teeth and gums and blow hard (s).²

Ex. III. (4 times).—s, θ ; s, t ; s, p ; s, f ; s, f, θ ; p, s, f ; t, s, θ.

Ex. IV. (staccato, once each group).—su, θu, pu, tu, fu ; θo, so, fo, to, po ; sa, θa, ta, pa, fa.

Ex. V.—u:s, o:s, ɔ:s, a:s, su.

Reading Exercise.—

so, sto, o:st, to:st, fo:st,³ past, sta:, post, fu:s, soft, so-fa, θu:s, fu:θ, faθ, tat, fo:t, θo:t, po:t, so:t, taθ, tas, pa:θ, pa:t, to:t, sto, θo, po, spa, spɔ:t.

(To be practised as before.)

Dictation.—(One child at B.B. in turn. Class to correct.) After the first 3 or 4 weeks, class might have exercise-books for dictation ; but not until they can form the symbols fairly well on B.B. Neatness and accuracy in form should be insisted on from the beginning.

θ, s, f, t, p, u, u:, ɔst, stɔ:, post, θo, stu, sɔt, pa:θ, ɔ:, ɔf, fo:, θo:t, ta:, past, spa, pɔ:θ.

¹ The different parts of the tongue are designated : the *point* or *tip* ; the *blade*, above the point, or behind it when the tongue lies flat ; the *front*, yet further behind ; the *back* ; the *ridge* (an imaginary line drawn along the middle of the top of the tongue from end to end) ; and the *rim* (running all round the edge of the tongue when it lies flat).

² The production of s and f varies considerably with individuals. The essential is that the blade and rims should be pressed upwards towards the upper gums.

³ In Provincial English, the sounds ɔ and ɔ: are both pronounced without lip-rounding. Great care must be taken to avoid this, by pushing the lips well forward.

LESSON V

How do you make the sounds **θ**, **p**, **s**, **t**, **f**?

What is the difference between these sounds and the sounds you can sing?

Name two sounds that you can sing.

What must you do to make the sound **u**?

What must you be very careful *not* to do when singing or saying a voice sound? (Not to move a muscle, until after you have quite finished.)

Show how you do this with the 4 voice sounds you know. *Stop, with your lips still in position after you have finished each one.*

Sing the sound **a**; then **a:θ**, **a:f**, **a:t**, **a:p**, do not change your lip position until the very last second before the voiceless sound. Get quickly into position for this.

Ex. I. (once each).—

ɔ-t, ɔ-θ, ɔ-p, ɔ-f, ɔ-s.
u-t, u-θ, u-p, u-f, u-s.
o-t, o-θ, o-p, o-f, o-s.

Ex. II. (once each, staccato).—

ta, fa, θa, pa, θa, sa.
fɔ, θɔ, pɔ, tɔ, sɔ, θɔ.
fo, po, to, so, θo, to.
θu, fu, su, pu, tu, θu.

(f) Raise front of tongue towards the hard part of the roof of your mouth (the hard palate) and let point form a kind of scoop in front at the bottom of your mouth.

Ex. III.—**fs**; **ft**; **ff**; **fp**; **fθ** (once each vigorously); **tfsf**; **ptff**; **fθfp**; **sfstfθsfθ**.

Reading Exercise.—

fo, fo:, fa, sa, u:f, fə:, fuθa, pəf, tu:f, pʃə, tu:θ, tʃə, tsa, əps, spɔ:t, ʃət, u:ps, suf, sət, sɔ:t, fuit, ʃɔ:t, sta:f, sta:t, sɔ:ft, tʃu, ju:, tʃa:, tʃaf, to:st, pa:tʃ.

As before: every sound distinctly and energetically uttered.

Dictation.—(Even when the class has begun using exercise-books for dictation, it is wise to have one child at B.B.)

s, θ, u:, t, pət, ʃ, θə:, pa:t, sta:, spət, ʃəp, tu:θ, to:, sta:t.

How many sounds do you hear in the word **pa:tʃ**? in the word **pa:tʃt**? in the word **to:st**? in the word **ʃɔ:t**? in the word **sta:tʃ**?

(Get these words, when analysed, written down on B.B. and in books.)

LESSON VI

Revision. Staccato drill (4 times each).

Ex. I.—u, a; u, o; u, ə; o, ə.

Ex. II.—pu, fu, θu, tu, su, ju; (once).

po, fo, θo, to, so, ʃo; „

pə, fə, θə, tə, sə, ʃə; „

pa, fa, θa, ta, sa, ja; „

Sing slowly: u, o, ə, a.

Put your little finger in your mouth and find out what your tongue does when you change from u to o? from o to ə? from ə to a?

Sing all 4 sounds again, beginning with u and holding your finger in your mouth. (It steadily comes forward from the back of your mouth where it was bunched up for u till it is lying quite flat and lazy for a.)

Now sing backwards (with your finger in your mouth) and notice what your tongue does : **u** **o** **o** **u**. It draws itself back.

Now say **θ** ; where is your tongue ?

Now say **t** ; is your tongue in the same place as for **θ** ?

Now say **s** ; is it in the same place as for **t** ?

Now say **ʃ** ; is it as forward as for **s** ?

[*Note.*—If the class needs help, draw attention to the facts that for **θ** it is the point or tip of the tongue that is used quite forward, perhaps right between the teeth ; for **t** the point of the tongue has moved back behind the gums ; for **s** it is still farther back, and it is the rims and blade that do the work ; for **ʃ** it is farther back still so that the front is raised towards the hard palate and the point is a little drawn back from the teeth.]

Now make it go one step farther back, but keeping the point against the bottom teeth, press the back of your tongue against the roof of your mouth where it is soft and say **k** blowing out your breath ; say : **ku**, **ko**, **kə**, **ka**.

Can you feel your tongue going back for each one till you get to **ka** ?

Repeat 4 times, being very careful of lip positions.

Then reverse : **ka**, **kə**, **ko**, **ku**.

Reading Exercise.—

kf, **kʃ**, **kk**, **ks**, **pk**, **pkt**, **fk**, **sk**, **tk**, **kəs**, **kəst**, **sək**, **səkt**, **ʃəkt**, **ʃəks**, **fəks**, **sfək**, **kask**, **stək**, **kuts**, **sku:t**, **kuks**, **kutsk**, **katsk**, **ku:tʃ**, **tʃku**, **tʃka**, **tʃko**, **tʃək**, **tʃo:k**, **tskət**, **tska**, **ko:tʃ**, **kəpt**, **ʃləs**, **pəkt**, **pukt**, **ptuk**, **pʃə**, **tʃəp**, **tʃəpt**, **kapf**, **pfuk**, **pfaf**, **pfəit**, **pftə**, **pfak**, **pfakt**, **ʃapɪk**, **tʃo:kt**, **pfuʃ**, **task**, **askt**.

Dictation.—

ʃ, **u:**, **u**, **u:t**, **uk**, **kət**, **fɑ:s**, **θo:t**, **əks**, **stək**, **aft**, **əft**, **fo:k**, **əpt**, **ask**, **skɑ**, **əkətsk**, **θu:f**, **fəθ**, **skof**, **skət**, **ʃɑ:p**, **ko:t**, **kəkt**, **skut**, **pfa**, **kukt**.

LESSON VII

Revision of Reading Exercise of Lesson VI. ; then—

Open your mouth and breathe out : what do you think the sound is ? What is it most like ?

We know this sound by the sign **h** (not to be called "aitch," but just the sound that we make when we say it).

Take plenty of breath and say :

ha, hu, ho, hu, hə, ha.

Ex. I.—**hu, hu, hu, hu ; hu, u, hu, u ; o, ho, o, ho ; a, ha, a, ha ; hə, hə, u, a ; ə, a, hə, ha.**

Reading Exercise.—

hf, h, fh, ha:f, ha:p, θə:p, hu:p, pfəf, hu:f, θu:f, su:f, hu:s, haft, ho:st, sto:, fə:, həp, puk, hakt, kəpk, kəfaks, həsk, həkks, huk, fuk, hu:f, həft, θukfuk, skaθəks, skupt-stak, hufhaf, fəθəθ, uskask, paksθaf, su:p, flus, sləf, fləs, fləp, fləθ, fluk, slu:θ.

Dictation.—

ə:, tuk, h, θ, səp, pask, fu:θ, skət, ho:, a, hət, hu:t, fəks, skəf, askt, həft, fə:θə:t, kətʃ, sku:t, ʃa:k.

LESSON VIII

When we sing or say the sounds **u o ə a**, what is the tongue doing ?

[*Note.*—If all hands do not go up for the answer, test again, singing the sounds with little finger in mouth.]

Where is my tongue when I say **a** ?

The tongue is not working very hard for any of these four sounds, except when it draws itself right back for **u**,

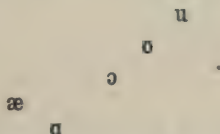
It gradually comes forward and lies down flat when we get to **a**. But now we are going to turn the corner and the tongue has to begin to work.

Watch my tongue as it rises up and presses itself against my bottom teeth. Notice the difference it makes in the sound, even if I do not move my lips : **a æ**.

(Teacher repeats the two sounds several times to ensure the whole class seeing the movement of the tongue.)

Now draw your lips back at the corners a little and smile and say very energetically : **a æ** (4 times).

Put on B.B.—



Ex. I.—**æt, fæt, hæt, pæt, kæt, tæt, sæt, hæθ, hæp, tæp.**

Ex. II.—**æ, a ; hæt, ha:t ; pæt, pa:t ; pæθ, pa:θ ; æpka ; ka:t, kæt ; hæp, ha:p ; ha, hæ ; hæθ, ha:θ ; tæp, ʃa:p ; tæks, kusk ; æps.**

Reading Exercise.—

fa:θ, fæf, ʃaft, kæp, hasp, skæt, skɔks, pa:st, ska:f, pæk, ka:p, æ'tɔk, æ'tæk, æ'fɔ:, a:tʃ, æks, pætʃ, pa:tʃ, æktɔ: kast, fækt, kɔsæk.

Dictation.—

skɔf, pækt, fɔkt, ha:k, ʃɔk, tsɑ, tɔs, stɑ, hækt, tʃɔ:kt, fækt, tuʃk, θæpf, θæku, fakhɔ, fuʃkæs, pæfkæp, kɔ:tʃ, hɔtʃpɔtʃ, hɔtpæt, hætfkɔk, fɔkskæt, ka:fæks, ʃæpθɔ:.

How many sounds do you hear in **ka:fæks** ?

How many of them are voice sounds ?

LESSON IX

Revision.

Ex. I.—**u, ʌ; u, æ; o, ʌ; o, æ; ɔ, ʌ; ɔ, æ; ʌ, æ.** (4 times each).

What is done to make the difference between the two sounds **ʌ** and **æ**?

[Teacher shows with his hands, the position of tongue for **ʌ** and **æ**.]

For **æ** the tongue presses forward and upward and its tip is against the bottom teeth.

Close the mouth a little, smile a little **more**, and press the tongue a little more forward, how does the sound change?

You get the sound **ɛ**, the voice sound in our word *fetch* (**fɛtʃ**).¹

Ex. II.—Practise (4 times) : **æ, ɛ; ɛ, æ; ʌ, æ, ɛ; ɛ, æ, ʌ.** Smile a little more and press the tongue forward and upward still harder, how does that change the sound?

That makes the sound **e**, the first voice sound in our word *rain* (**rein**).

Say **hæt, hɛ:he**. (It is wiser not to draw attention to the diphthongs until all the simple sounds are known.²)

¹ In Provincial English, both **ɛ** and **e** are often lowered almost to **æ**, especially before **l**, when words like *bell*, *sell* and *well* develop almost into **bæəl**, **sæəl** and **wæəl** (with the little murmur vowel **ə** added).

Before **r** they are even retracted to **ʌ**, slightly nasalised so that *very*, *merry*, *berry* become **vãri**, **mãri**, **bãri**.

To correct : keep tongue *forward and tense*.

N.B.—These remarks will apply also to Provincial pronunciation of **i** which is often lowered to **e** or nearly so.

² Except in answer to a question : when it is advisable to admit that there are other sounds in the word or words, about which we shall talk later on.

EX. III.—e, ε; ε, e; e, ε, æ; æ, ε, e; e, æ; e, e.

Reading Exercise.—(Be careful that the sounds are absolutely pure—no change in position of lips or tongue. Let the short sounds be very staccato, and the long ones very tense.)

fe:, pe:, fe:, pet, eft, æft, aft, kept, set, ekspekt, fe:k, fe:p, faft, kæt, ke:t, ket, seθ, ε, ε:, pε, fe:, kε, pæ, fæ, kæ, tε, te, sæk, se, sekt, eksopt, pest, ste:k, stek, fetlek, θætʃ, θetʃ, æʃ, εʃ, eʃ.

Dictation.—

e:, a:, u:, æt, et, fe, fæ, θo, θæ, θε, pε, pe, pæ, pa, æp, ep, ep, ap, æsp, hasp, esp, εsp, fe:f, fe:f, fæf, fuf, kost, he:st, fest, te:, te:p, tep, tæp, seks, stæks, ek, ek, æk, es, ε, æs.

LESSON X

Revision.

Drill.—e, ε; e, ε, æ; æ, ε; ε, e; e, ε, æ, a; a, æ, ε, e.

By dint of hand and tongue demonstration, get the pressure forward and upward so regulated that the four sounds are absolutely distinct one from another, more especially the near neighbours æ from ε, ε from e.

Even if these are not quite perfectly fixed, it is sometimes a help to add i: to the group, as it emphasises the pressure and activity of the tongue.

Teacher.—Nearly close the mouth, smile and put all your energy and strength into sending your tongue forward. It is now so high, that it almost touches the roof of your mouth. What sound can you make? (i:)

EX. I.—i, i, i, i (staccato, very tense); hi, hi, hi, hi; ti, ti, ti, ti; θi, θi, θi, θi; ki, ki, ki, ki; fi, fi, fi, fi; si, si, si, si; fi, fi, fi, fi (once each).

EX. II. (4 times each, staccato).—i, u; i, æ; i, o; i, ɔ; i, i; i, e; i, ε; i, a; i, e.

Ex. III. (twice each, staccato).—u, o, ɔ, ɑ; æ, ε, e, i; i, e, ε, æ; hi, he, hε, hæ; ti, te, tε, tæ; ki, ke, kε, kæ; θi, θe, θε, θæ.

Reading Exercise (long sounds very tense).—

i:t, e:t; pi:t, pe:t; pε:t, pæ:t; tʃi:t, ʃi:t, pi:tʃ; hi:t, he:t, hæ:t; hu:t, hɔ:t; i:θ, si:k, se:k; stæk, fæk, fek; tʃek, tʃæk, tʃæk, tʃæk; stu:θ, ʃɒf, ʃef, ʃεθ, ʃæf; fest, fεst, fæst, fa:st; test, te:st, tεst, tæst.

Dictation.—

hi:, ʃi:, si:t, hæθ, he:t, spεf, fε, fɔ, fɔ:, θu:, ʃi:k, pʃθ, fe:θ, feθ, fε:θ, fɔsteθ, fi:steθ, pʃaf, pʃi:f, seθ, si:p, ʃe:p, ʃep, ʃi:p, ʃɒp, ʃu, θɔ:t, i:tʃ.

LESSON XI

Put on B.B., placing each sound in exact position :

i	u
e	o
ε	ɔ
æ	
ɑ	

Test each sound and then say :

There is another sound that we have in English between e and i, for which the tongue is higher than for e, but not nearly so high as for i, and much less tense. It is the vowel sound in *it*, *bit*, *bill* (**ɪt**, **bɪt**, **bɪl**).

Compare ε, e, ɪ, i, i:. This sound only occurs in Part II.

There is another sound that the tongue can make between ɑ and æ, and that is, when it first wakes up from its lazy position, stretches itself a little bit and presses forward, this is the sound **a**, very often used in Scotland and the North of England instead of æ, and sometimes used to help make other sounds.

- (1) pe:t ðə fe:t ke:ts be:k (very tense).
- (2) pet ðə fet kets bek (lax).
- (3) pɛt ðə fɛt kɛts bɛk.
- (4) pæ:t ðə fæt kæts bæ:k.
- (5) pɑ:t ðə fɑ:t kɑ:ts bɑ:k.
- (6) pʌ:t ðə fʌ:t kʌ:ts bʌ:k.
- (7) pɔ:t ðə fɔ:t kɔ:ts bɔ:k.

(The class generally profits by having a try at these variations itself.)

Dictation.—

i:tʃ, pætʃ, skɒtʃ, kət, ket, ke:t, pɔ:k, kɒtʃk, spɑ:k, spak, spi:k, spek, stæk, ʃɛ:k, fɛ:θ, spɒt, pɑ:θ, θɒsk, ki:ts, ʃɑ, ʃɛ, ʃi:, ʃɑ, ʃe:, ʃʌft, ʃæft, stɔ:t, ʃɔ:t, fat, fet, fɛt, fæt, fe:t, ste:t, hɑ:k, hæk, he:k, hek, ho:st.

LESSON XII

Revision.

What is the meaning of the two dots after a sound ?

Show the difference (put on B.B.) of :

pət, pɔ:t, ʃət, ʃɔ:t, pet, pe:t, ket, ke:t.

The first of each of these pairs of sounds is pronounced with lips and tongue in an easy position, not working hard ; for the second of each pair, they must wake up and *work*.¹

Try them.

The same thing happens with u: and i:.

Compare (*Reading Exercise*).—

put, ʃʊt; tuk, stu:k; kuk, hu:t; huk, ku:t; i:t, it; hi:t, hit; fi:t, fit; pi:t, pit; si:t, sit; ʃi:p, ʃip; spi:k, spik; sti:p, θik; hi:p, hip; fi:st, fist; i:st, kist; et, e:t; set, se:t; test, te:st; pest, pe:st; hest, he:st; pus, tu:θ; kɒt, kɔ:t; tɒt, tɔ:t; ʃɒp, θɔ:p; kɒst, θɔ:t; fɔ:t, stik, kit.

After having been carefully read, this Exercise can be used for dictation.

¹ In the exercise the ə is to be lengthened without change of quality ; in actual English pronunciation the long ə: has more lip-rounding than the short ə and the tongue is more tense.

LESSON XIII

Revision (on B.B.):

o, o:; i, i:; u, u:; e, e:.

Are these sounds made with voice or without?

Then what makes the difference in them? (Length and tenseness.)

Can you name any sound that is made *without* voice? (Teacher must collect from class until he gets *f*.)

How do you know that there is no voice in the sounds *f*, *p*, *t*, *k*, etc.? (Because you cannot sing them. When we say them we do not make the voice chords vibrate, however vigorously we pronounce them.)

Let class repeat:

p, *f*, *θ*, *t*, *s*, *ʃ*, *k*, *h* (on B.B.).

[Here the teacher may say a little about the vocal chords and their position in the throat; and how when we bring the chords close enough to each other so that they may touch lightly, our breath passing through them makes them vibrate and produces voice. What happens to telegraph wires when the wind blows through them is much the same thing. As the telegraph wires are often more than two in number, we get considerably more than one sound, often three quite clearly distinct ones.]

The teacher pronounces very vigorously several times: *f* and then *v*, using plenty of voice for the latter.

Let class repeat (with fingers on Adam's apple).

Can you feel the difference?

What is the difference?

The first is a voiceless sound and the second a voiced sound, of which we can *feel* the vibrations.

We can make the same difference with *p* and *b*.

For **b**,¹ close your lips and hum before you open them :

m—b

Now say : **p, b** ; **f, v** (4 times each).

The same thing happens with **t** and **d** and **θ** and **ð**.

Repeat these 4 times each, prolonging the two voiced consonants.

Ex. I.—fu, vu ; uf, u:v ; fo, vo ; o:f, o:v ; fə, və ; əf, əv ; fa, va ; af, av ; fæ, væ ; æf, æv ; fε, vε ; εf, εv ; fe, ve ; e:f, e:v ; i:f, i:v ; fi:, vi: ; if, iv ; fi, vi.

Ex. II.—pu, bu ; up, ub ; po, bo ; op, ob ; pə, bə ; əp, əb ; pa, ba ; ap, ab ; pæ, bæ ; æp, æb ; pε, bε ; εp, εb ; pe, be ; e:p, e:b ; pi:, bi: ; i:p, i:b ; pi, bi ; ip, ib.

Reading Exercise.—

staf, ste:v, bust, tu:b, pu:p, pu:b, stəp, səb, pæs, bæs, hæ:f, hæv, if, iv, fet, vet, ʃəf, ʃəv, fæθ, væθ, tif, tiv, fetʃ, vetʃ, ʃi:θ, ʃi:f, ʃift, ʃi:v, tʃaf, ʃe:v, həp, həb, hi:v, hi:p, pi:θ, ba:θ, bi:tʃ, spi:tʃ, pəp, bəb, pə:t, bə:t.

Dictation.—

fib, fi:bi, piθ, fifθ, fiftioθ, step, siksθ, sekstieθ, ækseθt, ekksesuv, ekspokt, sto:v, bu:ð, hætf, kikʃə:.

LESSON XIV

Revision : **f v** ; **p b**.

Then treat **t d**, **θ ð**, **k g**, **s z**, **ʃ ʒ**, in the same manner, using plenty of voice for the second sound of each pair.

Ex. I. (4 times each).—**t, d** ; **θ, ð** ; **k, g** ; **s, z** ; **ʃ, ʒ**.

Ex. II.—tu, du ; θu, ðu ; ku, gu ; su, zu ; us, u:z ; da, ta ; ðe, θe ; go, ko ; zə, sə ; æs, æz ; di:, ti: ; θi, ði ; ka, ga ; əʃ, æʒ ; is, iz ; ʃo, ʒo ; θæ, ðæ ; kik, gig ; se, ze ; fu, zu.

¹ Be careful not to call this sound **bi:**.

Reading Lesson.—

ʒ, ð, ði, ðis, ðæt, ði:z, ðo:, si:ð, si:z, sed, tʃik, dʒig, dʒet,
dʒu:dʒu:b, edʒ, dəʒ, fiʒ, fəʒ, fəʒi, get, i:z, i:zi, u:zi,
tʃu:z, tʃe:s, tʃi:z, dʒi:dʒi, dʒa:, dʒət, dʒu:t, be:ð, beθ, hiz,
hæz, hu:z, sez, siksiz, pa:θ, pa:ðz, ba:θ, ba:ðz, bu:θ, bu:ðz.

Dictation.—How many sounds do you hear in dʒəb? in
i:dʒipt? əbdʒekt? əbdʒekt? ɛksi:d? ðæt? bədsted? tʃu:z?
æksi:d? dədʒ? fə:ti? dʒig? stiks? dʒu:dʒu:b? hæz?

Get these groups analysed and written on B.B. by members of class in turn. Class to correct as you go along.

LESSON XV

Short revision :

θ, ð; f, v; s, z; t, d; k, g; ks, gz; p, b; ʃ, ʒ.

Put your lips in position for u; draw them back energetically, using plenty of voice : w.

Ex. I.—wi:, wu:, wə:, wo, wɪʃ, wətʃ, wəsp, wəz, wi:v, wo:v, we:v, wið, wet, wəft, wit, wed.

Put your lips in position for u again, drawing them back energetically using *no* voice, merely blowing : ʍ.

[This is the sound we sometimes have in ʍɪʃ (which), ʍət, ʍen.]

Ex. II.—w, ʍ; wi:, ʍi:; wət, ʍət; wit, ʍit; wə:t, ʍə:t; wɪʃ, ʍɪʃ; u, w.

Reading Exercise.—

ʍət iz ðis? ʍɪʃ wətʃ wəz it? wɪʃiz wətʃ wið wit,
wɪʃiz wɪʃiz, wətʃiz wəʃiz, wə:t θwə:t, swɪʃ twɪʃ, wi:k
twi:k, wə:d swə:d, ʍɪʃ, wi:v, twit, swit, bu:w, ʃu:w,
du:w, hu:w, hu:wt, bu:wt, ʃu:wt, tu:wt, tu:w.

These are the sounds sometimes made in the words *shoe, do, who, hoot, boot, shoot, toot* and *too*.

Notice what my lips do when I say these words :

Teacher repeats slowly, showing how lips leave the u position before the end of the word. They get drawn back and this alters the sound.¹

Ex. III.—hu: hu:w, ju: ju:w, bu: bu:w, fu: fu:w, ku: ku:w, pu: pu:w, tu: tu:w, gu: gu:w, θu: θu:w, du: du:w, u:θ u:wð, bu:θ bu:wð, vu: vu:wð, u:t u:wd, stud stu:wd, wud wu:wd, bu:wt, buk.

Dictation (a child at B.B.).—

ʌ, ð, w, u, wə:t, θwə:t, dwə:f, mə:f, ju:d, ju:wd, dʒu: dʒu:w, ku:d, ku:wd, fu:wd, uz, u:wz, zu:lʌ:, tu:wθ, fut, buk, fuk, gud, wɪtʃ, mɪtʃ, wed, fu:wz, bu:wðz, tʃu:wz.

LESSON XVI

Quick revision of—

θ, ð, w, ʌ, s, z, ʃ, ʒ (on B.B.).

(To class.)—Say the words:

pale, pile, pole, pull, ale.

Where is your tongue when you finish these words?

(Curled back to the roof of your mouth.)

Say them again and notice what your tongue does.

Now say slowly:

let, lit, lot, lip, læp, ləp, lift, lili.

Where is your tongue when you start? Is it as far back as it was for *ale, pale*, etc.?

Repeat **let, lit**, etc.

Now say slowly and notice carefully:

Ex. I.—**tel, let** (analyse difference both of position and length): **til, lit, pil, lip, læp, pæl, ləp, pəl, lot, təl, təl, pəl, læd, bəl, led, del.**

Now say the sounds **hi**. Where is your tongue now?

Raise it a little more so that it nearly touches.

How does the sound change?

¹ In standard speech this is avoided.

When your tongue is as high as this, it makes the first sound in the word *yes*. (Put on B.B. J.)

Ex. II.—*jes, jet, ju, jɔ:, ji:, jət, ja:d, jel, ju:l, dju:, tju:zdi, tju:b, pju:, kju:.*

Reading Exercise.—

ɟ - - -, l - - -, ɸ, ɸæt, sju:, dzeli, dzəli, lɔdʒ, ledʒ, hju:, fledʒ, flitʃ, fju:, hætsʃ, hitʃiz, hedʒiz, lɔg, flæg, likt, lɔkt, lætis, letis, læs, sæli, stu:l, ʃɔ:l, lid, lɔ:d, la:θ, læfiz, gələfiz, flæfiz, difiz, lætʃiz, dæli, ləlɪpəp, gəliwɔg, glɑ:s, glɔs, lilt, stilt, stil, flip, flɔp.

Dictation.—

ku:l, klu:, kju:b, kju:t, lækt, slipt, hɔ:lt, kləθ, lɔst, kɔfi, mɪt, mɪp, u:, fju:, flu:t, mət, wel, ju:, jest, dju:, delt, silt, stelθ, ju:z, slit, kwest, kwilt.

LESSON XVII

Put on B.B.

ɛ

æ

a ɑ

and test their accuracy.

Ex. I.—*a, ɛ, æ, ɑ, a, ɑ, æ; a, ɛ, æ; a, æ, ɛ; ɔ, ɑ.*

What is the difference between *a* and *ɛ*? *a* and *æ*? *æ* and *ɛ*?

Sing *o* slowly.

How are your lips for *o*?

Sing *o* again, and after I have counted two let your tongue touch your bottom teeth.

What sound do you get? (*ə*)

Put this on B.B. just above and between *ɑ* and *a*.

ɛ

æ

ə

a

ɑ

This is the sound we get in *bə:n* (*burn*), *fə:n*, *wə:d*, *hə:l*, *gə:l*; and it is very nearly the same as the last sound in such words as *fa:ðə*, *sɪstə*,* *betə*, *lætə*, *tʃaɪnə*.

Put these words on B.B. and let class read them.

Now say *ɔ* and relax lips.

This is the sound *ʌ* we get in the word *bat*, *kat*, *ʃat*; the first vowel sound in *batə*, *patɪ*,* *glat*, *ʃatə*, *flatə*, *gatə*.¹

Ex. II. (for observing position of tongue).—

hit, *hæt*, *hat*; *ðis*, *ðæt*, *ðas*; *kid*, *kæd*, *kʌd*; *bid*, *bæd*, *bʌd*, *bə:d*; *lid*, *læd*, *la:d*, *led*; *dil*, *dæl*, *dʌl*, *dəl*; *fæd*, *fʌd*, *fed*, *fə:d*; *fæl*, *fə:l*, *fəl*, *fel*; *fit*, *fæt*, *fut*, *fʌt*; *flip*, *flæp*, *flɒp*, *flʌp*; *kit*, *kæt*, *kət*, *kat*, *kə:t*; *pit*, *pæt*, *pət*, *pat*, *pə:t*; *pif*, *pæf*, *pʌf*; *bitə*, *bætə*, *betə*, *batə*; *kipə*, *kæpə*, *ka:pə*, *kəpə*.

Reading Exercise.—

bil ba:kə ʃʌts ðə ʃʌtəz. ðə fæt dʌk pekt ʌp ðə grʌb. fa:ðə, bə:θə, bʌdz, bə:dz, la:ðz, filtəz, foltəz, θə:d, sɪksθ, fifəli, fidlə, fədə, dzɒk, dzest, kɪst, kwest, jest, gest, dzestə, flætə, flatə, fə:θ, jet, dzet, wi:l, wil, dzil, jət, ə:li, ə:θ, tʃæptə, mʌðə, nevju:l.

¹ (*ʌ*) In Provincial speech, especially in Lancashire and Yorkshire, this sound is pronounced with the lips rounded almost for *o*, tongue in position for *ɔ*. In the same districts, this sound is also substituted for the Standard English *u* in *put*, *push*, *bullet*, *pudding*. There is thus no difference made in the pronunciation of *but* and *put*, *thrush* and *push*, *mullet* and *bullet*, *budding* and *pudding*.

To correct for *ʌ* unround lips to *ʌ*, and collect the series of words containing respectively both sounds, *i.e.*—

(a) *bat*, *hat*, *kat*, *nat*, *hant*, *pant*, *hʌʃ*, *θrʌʃ*, *lʌʃəs*, *brʌʃ*, *lʌl*, *mʌl*, *dʌl*, *mʌzlin*, *mʌlɪt*, *bʌdɪŋ*,* *etc.*

(b) *put*, *buʃ*, *kuʃn*, *puʃ*, *pul*, *pulɪt*, *bulʃən*, *bul*, *buk*, *kuk*, *luk*, *fut*, *puɪdɪŋ*,* *etc.*,

to which, for comparison, should be added a certain number of sounds containing the long *u:*, as in—

bu:t, *pu:l*, *ku:l*, *mu:d*, *bru:d*, *fu:d*, *ru:t*, *mu:t*, *ku:t*, *etc.*

* NOTE.—The symbol *I* is used here, because *actual English words* are transcribed, which is not the case in the exercises.

Dictation.—[Put the number of sounds you hear in each word after it in brackets, thus : bæ:θ (3)].

θeft, gæst, viktə, klif, tæft, vætʃu:, jə:kʃə, bju:ti, æstə, ku:lə, vju:, dɑ:bi, dju:li, ju:θful, wedə, ʌtə, ʌðə, hju:, hʒubət, bulit, skʌl, sku:l, i:kwəl, sju:t, θə:sti, dæsti.

LESSON XVIII

Sing : **ha** ; where does the sound come out ?

Sing : **ho** ; where does it come out ? does anything else come out with it ?

Close your lips and sing (**m**). Where does the sound come out now ?

Close your lips and breathe hard. How does your breath get in ?

Breathe through your nose again. Repeat 4 times inhaling and exhaling through the nose.

Now breathe in through the nose and breathe out through the mouth (4 times).

Take your mirrors ; open your mouths and look inside. What do you see at the back ? [Teacher draws diagram of uvula on B.B., see Diagram No. 1, p. 75.]

Breathe in through your nose, keep your tongue as quiet as you can, and watch what happens at the back. Do you see the little flap going up and down ? This is the back door of your mouth. When you want your breath to go in and out through your nose, this little door keeps shut all the time. If you want it to go in and out through your mouth, it keeps open. Watch it while you take four breaths, in and out through your nose. Now, 4 breaths in and out at your mouth.

[Here it is sometimes useful and adds to the interest if the teacher draws diagrams 2 and 3, p. 75, on the B.B. to show the two passages by which the breath goes in and

out ; but it is not necessary, and he must be always guided by the keenness and intelligence of the class, whether he does this or not.]

Now, where breath can go, sound can go. So, when we want to say a sound through our noses like **m**, this little door comes down and partly shuts up the back, while our lips quite close the front.

How do we shut our mouth when we say **n**? (Get class to find out.)

Where is your tongue? What other sounds can you make with your tongue touching your upper gums, supposing you do not shut the little back door? If class cannot tell you, add: Press your tongue against the teeth-ridge and blow out as it comes down (**t**).

Repeat, adding voice (**d**).

It is the shutting of this back door that just makes the difference whether the sound that comes out is **d** or **n** when we press our tongue against the top gums. When we say **m** or **n**, the little back door (as you see by the picture, diagram No. 4) is not quite shut, it is only shut enough to let your breath go out through the nose. At **m** it cannot go out anywhere else, because our lips are shut ; for **n**, where our lips are not shut, a little of our breath comes out at the mouth, but most of it, with *all* the sound, comes out through the nose. Now this back door can be so entirely shut by the tongue coming up to join it at the back, that breath and sound only come out at the nose. (Diagram No. 5.)

Press the back of the tongue up and the uvula down. What can you sing? Can you think of any word that has got this sound in it? [Teacher repeats the sound **ŋ** vigorously]. If class cannot place it, he asks:

What is the last sound of **siŋ**, **sæŋ**, **saiŋ** (*sing*, *sang*, *sung*)? Put these words on B.B. and collect as many as possible from class, putting them on B.B. as they are given.

Ex. I.—*m*—, *n*—, *ŋ*—; *ŋ*—, *n*—, *m*—; *sæm*, *sæn*, *sæŋ* (prolonging the final consonants throughout); *sam*, *san*, *saŋ*; *lim*, *lin*, *liŋ*; *læm*, *lænd*, *læŋ*; *təm*, *kən*, *səŋ*; *tim*, *tin*, *tiŋ*; *biŋ*, *bæŋ*, *baŋ*; *kam*, *kæn*, *klaŋ*; *nan*, *nam*, *gəŋ*; *nini*, *næn*, *fani*.

Reading Lesson.—

liŋgə, *landən*, *mæne*, *kəmən*, *lɔŋgə*, *pænθə*, *mən*, *went*, *kinzmən*, *kamiŋ*, *kiŋ*, *hæŋmən*, *teŋiŋ*, *siŋiŋ*, *kaniŋ*, *ðen*, *θiŋkiŋ*, *meni*, *hani*, *sens*, *hænd*, *ænd*, *əgen stju:dənt*, *bæniŋ*, *ðem*, *fæmli*, *fæmə*, *samə*, *təŋz*, *taŋ*, *bikamz*, *bikamiŋ*, *ju:nifə:m*, *baldziŋ*, *disendiŋ*, *ətənfən*, *difθəŋ*, *trifθəŋ*, *fiŋgə*, *siŋə*, *dəŋki*.

Dictation.—

ju:nikən, *fənd*, *fini*, *dju:*, *du:m*, *dam*, *simə*, *ankəmən*, *lɔŋz*, *sə:m*, *kæntə*, *lesən*, *putiŋ*, *iŋglænd*, *iŋglif*, *lɔntʃ*, *ænd*, *kəmə:nd*, *pə:sən*, *mænhud*, *wə:kiŋ*, *fiŋgə*.

LESSON XIX

What other sound can you make by closing your lips and suddenly opening them, besides *m*? (If help is necessary let teacher close and open his lips energetically.)

How many sounds do you hear in the word *læmp*?

How many movements do I make for the last sound of this word? (2) What are they? (Opening of both passages, back and front.)

Do we close our lips specially for the *p*? (No, they are already closed for *m*.)

What other words do you know where the same thing happens? (Collect: *limp*, *lamp*, *stæmp*, *stamp*, *ɒamp*, *hæmpə*, *simpə*, *tæmpə*, *tempə*, *hamp*, etc.)

Could it happen with any other sound besides *p* after *m*? [Teacher repeats *m—b*, *m—b* with plenty of voice.]

Ex. I —*tim-bə*, *nam-bə*, *æm-bə*, *səm-bə*, *lam-bə*, *dam-bel*, *am-bə*, *em-blim*, *sim-bəl*, *tæmbəri:n*.

Now say **læmp**, **læm** : do you notice any difference in the **m** in these words? (Let class repeat.)

Try **lamp**, **nam**; **damp**, **dam**; **limp**, **lim**; **timpə**, **timbə**; **æmpə**, **æmbə**; **tempə**, **tembə**, etc.¹

What is there in the second one that there is not in the first? (voice).

Is there any other difference in the words? Look at **læmp** and **læm**, **limp**, **lim**. What is a **læm**? How is this word spelled? (Put on B.B. : *lamp*, *lamb*.)

What is a **lim**? How is it spelled? (Put on B.B. : *limp*, *limb*.) So then *lamp* and *limp* have *p*'s, and *lamb* and *limb* have *b*'s. Would you think there was a *b* there by the way I say it? would you know what I meant if I said **læm-b** and **lim-b**?

How do you think it has come about that they are *not* pronounced? Now look again. What sort of a sound is **p**? Well, it is his influence that makes **m** in **læmp** and **limp** lose some of its voice. What sort of a sound is **b**? Therefore **m** in *his* company keeps his voice. But what about **b** himself? Why is he shirking his duty? See how easy it is for him to escape. The very fact of opening your lips after *lamp* and *limp* finishes up the voiceless **p** as much as is necessary, little explosion and all: **læmp**. But with **b** it is very different. Opening lips is not enough for him. We have got to start him off with a fresh effort and more voice, if he is to be a proper **b**. And so, because in speaking quickly, we have not always had time to make this special effort, or perhaps because we were lazy, these poor **b**'s at the end of words got quite lost as far as sound goes. When they are in the middle of a word they are safer. Look at **æmbə**, **ʌmbə**, **timbə**, **embə**, **simbəl**. We

¹ When directing attention to special points, it is well not to have other differences in words that might so easily distract. Hence the use of **tembə** (actually no sense) rather than **embə** or **trembl** to contrast with **tempə**.

have to use voice for **ə**, so **b** gets his share too. Now I want you to help me to collect all the voiced and voiceless sounds you know. (Three columns on B.B. One for vowels, two for consonants; class puts sounds on B.B. Teacher writes "Voiceless" as heading for first column and gets that filled in first. As long as the sounds given *are* voiceless, he can allow them to be entered one under the other in the order as given. At a later lesson, they can be classified according as they are made with lips, lips and teeth, tongue, etc. The only thing necessary is to place the voiced consonants on the same line or level with corresponding voiceless ones.) Thus :

Voiceless.	Voiced.	Vowels.
f	v	u
p	b	ə etc.
ŋ	m	

[*Note.*—Voiceless **n** is comparatively so rare that it is perhaps wiser not to do more than touch on it, just adding it to the list under **ŋ**, **m** as **ŋ**, **n**, with the remark that there *are* times when **n** loses its voice too as in **spɛ:ə** or **spɪ:ə** or **tent**, when it has a voiceless companion on one side of it.]

LESSON XX

There is still one sound in English, of which we have as yet not spoken. Perhaps because it is such a very neglected one, so often not sounded at all. Can you think what it is?

What is the last sound in words like **fa:ðə**, **maðə**, **bətə**? What is the last *letter* of these words? (*r*). Notice the difference : **fa:ðə**, **maðə**, **bətə**; **fa:ðər** ənd **maðər** **ɑ:** **bətə**; **bətər** ənd **bətə**; **hiə**, **ðeə**, **hiər** ənd **ðeə**; **fə:**, **ɛvə**; **fər** **ɛvər** ənd **ɛvə**.¹ Can you hear what a tiny little sound it is? (Put these examples on B.B. and get class to find out why

¹ The symbol **r** has been substituted for the more accurate **ɹ** as the character of the English sound is well enough known to warrant the omission of a special symbol.

it is heard sometimes and not at others, in the same words. If class does not see at first, add to the B.B. *ræd*, *væri*, *ræt*, *mæri*, *ran*, *mæri*.

Reading Lesson.—

frentʃ, *fræns*, *mirə*, *prɪns*, *frant*, *'frantʃə*, *'mɔris*,
in'strakt, *'difərəns*, *trim*, *træm*, *tru:*, *tru:li*, *'tɛrə*, *'fɛrit*,
frɔst, *rast*, *ru:θ*, *'rɔlikiŋ*, *rent*, *'kwɔrəl*, *'kwɔri*, *krɔs*,
kræŋk, *krɪndʒ*, *'kristʃən*, *'krɔnik*, *krest*, *θrɑʃ*, *θred*, *brɛθ*,
brɑðə, *rɑ:ðə*, *'retʃid*, *rɪns*, *trent*, *'trɛtʃərəs*, *trət*, *rendə*,
eks'tremɪti, *strænd*, *θru:*, *ridʒ*, *prɔ'test*, *'prɔtestənt*, *rɪ'fə:*,
rɪŋk, *ræŋk*, *rəki*, *træk*, *trip*.

Dictation.—

Write down six words in which the *r* is pronounced (of course in phonetic script).

Write down six words in which the *r* is *not* pronounced, this time in ordinary spelling.

(Teacher checks what is being written by going round, while each member of class reads what he has written and gives the reason why the sound is or is not pronounced.)

Note.—If there are any Scotch children in the class, let them come out in turn and read from the B.B. the following words :

turn, *warm*, *form*, *farmer*, *forty*, *murmur*, *butter*, *burst*,
arch, *third*, *fore*, *more*.

If there are children who cannot say their *r*'s, let them practise the following exercises :

Ex. I.—*rrrrrrrr* ; *brrrrrrr* ; *urrrrrrr* ; *buurrrrr* ;
kuurrrrrrr ; *duurrrr*, etc., with all the consonants of the alphabet preceding, *f*, *g*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *vu:rr*.

Ex. II.—*trrrri*, *drrrri*, *trrrri*, *drrrri*, *trrrri*, *drrrri* ;
trrrra, *drrrra*, *trrrra*, *drrrra*, *trrrra*, *drrrra* ; *trrrre*,
drrrre, etc.

Ex. III.—*rata rata rata rata*—*reteretereterete*—
ritiritiritiriti—*ra tiri tira tiri tira tiri tira*.

PART II

ANALYSIS OF ENGLISH SOUNDS¹

LESSON I

WE saw in our last lesson that the sound *r* is only pronounced in English when it is immediately followed by a vowel, pronounced, that is, with anything at all of an *r* sound. But there are some words where, though it does not stand for an *r* sound, it stands for something else. Listen to the words *fire*, *fair*, *poor*. What do my lips do, as I say these words. Do they move? *If they move, the sound is certainly changed.* Look in your mirrors and watch your lips as *you* say the words. There is a little sound at the end of **each** of them; it is sometimes smaller and sometimes bigger, but it is always the sound **ə**: **fɛə**, **faɪə**, **puə**.

This little sound is sometimes heard at the end of words like *far*, *tar*, *jar*; but it is so small that it is generally not marked. If we want to be *very* particular indeed, we mark it by a tiny **°**: **fa°**. It is also sometimes heard in words like *Mary* (**mɛ:°rɪ**), *fairy* (**fɛ:°rɪ**); but unless we speak very slowly it is not heard enough to be counted. It is only after long vowels that we need notice them. In words like *farmer*, *forty*, the vowel sounds are shorter and we are more in a hurry to get on to the next sound; so the little between sound is too little to be noticed.

¹ See Index for value of symbols.

Compare the following (on B.B.):

mə, mə:tə; fə, fə:tɪ; fɛə, fɛ:rɪ; fɑ^ə, fɑ:mə; mɛə, mɛ:rɪ.

How many sounds do you hear in **puə, diə, juə?**

Note.—Each sound should be analysed orally thus:

“How many sounds do you hear in **mə?**?”

Two: **m** (**m** not **em**) and **ə**.

“How many sounds in **məə?**?”

Three: **m, ə** and **ə**, after which the following dictation can be given.

Dictation.—

fə:t, fə:θ, fə, fə:dʒ, bɛə, bɛ:rɪŋ, fə:z, fə:lt, ə:l, nɪə, nɛə, ʌpə, fjuə, fə, tɛə, ɪə, hɪə, hɪ^ərɪŋ, ðɛə, wə:d.

Reading Lesson.—

fə¹ fɛə fɛ:rɪz fɛrɪd hɪm əkrɔ:s. mɛ:rɪ, mɛ:rɪ, vɛrɪ kɒntre:rɪ. puə rɒbɪn rɛdbreɪst sæt əpən ə trɪ. rʌn rɒbət rʌn, rɑ:ðə ræʃlɪ, rɑ:ðə rɒŋlɪ. ə mɛ:rɪ, mɛ:rɪ krɪsməs ænd ə hæpɪ nju: jɪə. lɒŋgər ən lɒŋgə. hɪər ænd ðɛə, hɪðər ænd ðɪðə.

LESSON II

Drill.—

Ex. I.—Say quite staccato and very vigorously, 4 times each, **a, m**. (Take care there are no between sounds.)

a, t; ha, f; ha, m; ha, t; hə:, t; fə:, t; fə:, m; ə:, t; nə:, t; ə:, θ.

Ex. II.—**a:m, a:t, ha:f, ha:m, ha:t, hə:t, fə:t, fə:m, ə:t, ə:θ, nə:t.**

Ex. III.—**ə:θlɪ, hə:tɪ, nə:tɪ, ha:tɪ, fə:tɪ, hə:tful, ha:mful, fə:mə, a:mful, a:tful.**

¹ Many speakers of standard English do not insert this **ə**. It is, however, necessary for the children to observe that there sometimes is in slow speech a sound which does do duty for **r**, when no other consonant follows.

Dictation.—

Write down six words with the sound *i:* in them, and six with the sounds *ɪə*.

Write down six words with the sound *u:* in them and six with the sounds *uə*.

(Class reads out what each has written in turn, while teacher goes round. The first child who has finished copies her twelve words on B.B. Class criticises and corrects if necessary.)

Reading Exercise.—

'fju: mæn, 'mæni 'wɪmɪn, 'fə: tʃɪldrən 'pɑ:st hær ɔn ðə 'hɪl. 'hæri ænd 'hæriət wɜr ɔn ðə hɪl 'tu:. 'wɛə¹ ju: ðɛə ðɛn? 'mɛə wə 'ju: ðɛə 'mɑðə 'sə: ju:, bət 'nɒt ɪn 'ðæt 'spɒt. 'du: kʌm ə'ləŋ; wi ɜr 'ɔ:l vɛri 'æŋkʃəs tə 'gɛt ðɛə. mɛɪr 'ɪz 'mɛɪrɪ? wi a: 'stɪl vɛri 'fɑ: frəm ðə 'kɒtɪdʒ. ɪf wi 'hæri, wi kən 'gɛt ðɛɪr ɪn 'twelv mɪnɪts. 'hæri ʌp, 'du: 'dɔ:ɪrə wɪl 'tɛl ju: wʌn əv hɜ: 'best 'stɔ:ɪz.' ju^oli ju 'ɔ:l 'hɪə?

LESSON III

How many sounds do you hear in *ro?* in *rou?* in *rouz?* Say them, watching your lips in your mirrors. Even if we do not begin with a nice round **O** mouth, our lips close up as we finish the sound. If we start with our lips well rounded, we can see the change still more plainly. When we finish off an **o** in English our lips are really in the position of **u**, while the tongue remains stationary. English people can begin an **o** with their lips in almost any position. Some people begin with their lips as if for **ɔ**, what we call speaking rather "broad English": *nəə*.

¹ This word may also be pronounced *wə:*.

Some people begin with their lips and tongue for æ: æu næu, or æou næou, or even aou, naou. But this is not considered the prettiest English.

[Put on B.B. : "æou næou æï mast gæou æoum næou," let class read it, and ask them what they would think of anyone speaking like that.]

Collect examples of the speech of individual members of the class ; write on B.B. : "oh no ! I must go home now," and ask them what sounds they think they say. After which, let them all intone the sentence with their muscles very tense to show the difference.

Have you ever heard a Frenchman (who does not know much English) say *oh, no!* He would not move his lips the very least little bit. And if he only said those two words we should know he was a Frenchman. Why? Because Frenchmen pronounce not only their o's, but all their vowels in this particular way, which is just the opposite of our way. They say "o no" and we say "ou nou"; they say a, a, and we say aə, aə; they say u, u, and we say u:w, u:w. Even when we only write down a one-sound symbol we nearly always say two sounds. When the Frenchman says *to*, he makes exactly two clear sounds; when an Englishman says the same word he makes three, with his lips and tongue not nearly so stretched; indeed, hardly stretched at all. It would be silly for us to say our sounds like foreigners say them; but at the same time if we do not watch our lips and tongue, we get into ways of saying things unlike other people, like the little girl who said that funny sentence "æou næou," etc. She did not know she was saying anything funny.

Let members of class come out in turn and write a word on B.B. containing the sounds ou. It is advisable at first to ask for the simple *monosyllables*, such as boŭ, doŭ, goŭ, hoŭ, dzoŭ, loŭ, moŭ, noŭ, roŭ, soŭ, toŭ, woŭ, rejecting all

combinations with *l* such as *foŭl* and *koŭld*, which are not so clear.¹ A whole series, however, can be collected with other final consonants, such as *t*, *d*, *z*, *p*, *boŭt*, *foŭd*, *foŭz*, *roŭp*, and even *θ* and *ð*, *loŭθ*, *loŭð*; *stroŭk*, *roŭm*, *boŭn*, etc.

After which take the *l* combinations *hoŭl*, *oŭld*, *koŭld*, *koŭlt*, *foŭl*, *goŭl*, *soŭl*, *boŭl*.

When you have collected a fair number of examples, give the following dictation (one child at B.B.):

oŭld kɪŋ koŭl wəz ə mɛrɪ oŭld soŭl,
 ənd ə mɛrɪ oŭld soŭl wəz hi,
 hi kɔ:ld fɔr hɪz *pɑɪp, ənd hi kɔ:ld fɔr hɪz boŭl,
 ənd hi kɔ:ld fɔr hɪz fɪdlɛz θrɪ.

The diphthongs in *hi:ŋ* and *θrɪ:ŋ* are best passed over in this dictation; *pɑɪp*, of course, must be analysed.

Class corrects the work on the B.B., after which it can be read out loud, each child taking one line.

LESSON IV

Write on B.B. *dɪfθɔŋ* and let the class repeat the word carefully.

Try to remember this word. It is the name we give to two vowel sounds pronounced as one syllable.

In English all our *long* vowels are more or less diphthongs. They are more, if we speak slowly and emphatically, and less if we speak quickly. We saw that in *fɔ:ə* and *fɔ:ɪ*. We saw it again in your dictation yesterday in other words. For instance, if we are speaking of the *letters* of the alphabet, we call the first one *eɪ*.

[Put the letter *a* on the B.B. followed by = (thus: *a* =) and ask] How many sounds do you hear? Can you write those two sounds on the B.B. by the side of the letter?

¹ To show that the second sound of this diphthong is only a little one we sometimes put a little mark over it, thus: *boŭ*, etc.

But in your dictation yesterday, when we wrote about “*old King Cole*,” we did not speak of him as **eī mæri ould soul**, we said **ould kɪŋ koul wəz** — (let class finish this line and the next, and notice that when we spoke as quickly as we naturally should, we called him not **eī mæri ould soul**, but **ə mæri ould soul**). But we can use this letter *a* in other words, when it will always have the two sounds **eī**, except when we are speaking very quickly. What do you hear when I say **beīb ? meīd** (*made*), **teīk**, **pleīs**, **meīz**, **leīt**, **feīp**?

Who can tell me some other words with these sounds in them? Collect ten or twelve on B.B. and let them be read, and let the phonetic symbols representing the sounds be added by members of class in turn, thus:

way = **weī**. *make* = **meīk**. *maid* = **meīd**.
tame = **teīm**. *tail* = **teīl**. etc., etc.

To show that the second sound of this diphthong is only a little one, we often put a little mark over it like this: **meīk**.

How did we show the little sound in **fæiri**? in **dui**?

Reading Exercise.—

- (1) **aī sə: ə ʃɪp ə seīlɪŋ**
ə seīlɪŋ ɔ: ðə si:
ənd ou! ɪt wəz ɔ:l leīðən
wɪð prɪtɪ θɪŋz fə: mi:
- (2) **ðeə wə kʌmfɪts ɪn ðə kæbɪn,**
ənd æplz ɪn ðə hoūld;
ðe seīlz wə meīd əv sɪlk
ənd ðə mɑ:sts wə meīd əv goūld.
- (3) **ðə fɔ:r ən twentɪ seīləz**
ðət stud *bɪtwɪ:n ðə deks
wə fɔ:r ən twentɪ *maīt *maīs
wɪð tʃeīnz əbaūt ðeə neks.

* As before, the diphthongs **i:ɪ** and **aī** are best passed over here, unless questions are asked by the class. The difficulty of finding any piece of connected speech with only the “required” diphthongs in it is too great.

(4) ðə kæptɪn wəz ə dʌk,
 wɪð ə dzækɪt ɒn hɪz bæk;
 mæn ðə ʃɪp brɪgæn tu mu:v,
 ðə kæptɪn sɛd, "kwæk! kwæk!"

For dictation: the first and the fourth verses.

LESSON V

Revision of simple sounds and diphthongs.

Say slowly and carefully without moving a muscle:

Ex. I.—e:— (very long); i:—; u:—; o:—.

Ex. II.—eɪ, ou, uw (4 times).

What happens as we pass from e to i (*inside* our mouths)? (Our tongue goes up higher.) Say eɪ four times. Supposing we made it go up a little higher after i:, what should we get? Say i:ɪ four times and notice what your tongue does. This is another diphthong, the diphthong that we *sometimes* say in a word with a long i: sound in it.

Say the word bɪd. That word has a short i sound, as in kɪd, dɪd, fɪt, lɪt, lɪd; not quite so short as the ɪ sound in meɪd, leɪt; but still short.

Now say bɪ:d, fɪ:d, dɪ:d, fɪ:t, bɪ:t (taking care that your tongue does not move).

Ex. III.—fɪ:ɪd ðə tʃɪks, θrɛd ðə bi:ɪdz, ə bæd di:ɪd.
 (Put on B.B. bɪ:t, bi:ɪt; bɪ:d, bi:ɪd; fɪ:t, fi:ɪt; fɪ:d, fi:ɪd;
 dɪ:d, di:ɪd; mɪ:t, mi:ɪt; mi:d, mi:ɪd; pi:t, pi:ɪt; ni:t, ni:ɪt;
 si:t, si:ɪt; hi:t, hi:ɪt.)

Let class read these words and the following exercise as written. Pure i: is, however, preferable.

Reading Exercise.—

hi:ʝ, fi:ʝ, tri:ʝ, si:ʝ, bi:ʝ, bi:ʝn, dri:ʝm, skri:ʝm, stri:ʝm,
 kri:ʝm, stri:ʝt, tri:ʝt, fi:ʝd, skri:ʝd, ski:d, si:ʝd, si:d, bri:m,
 bri:ʝm, bru:wɔd, breid, swi:ʝt, sleit, ru:wɔt, hɛ:d, tɔ:t,
 fɑ:ðɪŋ, stɔ:riŋ, strɑŋ, stru:ŋ, mju:zɪk, bɛ:dz, bɛ:niŋ,
 wɔ:mθ, ɛkspɛ:t, li:ʝd, streid, ri:ʝd, ri:diŋ, kroʊ, foʊm,
 fri:ʝd, fri:ŋ, frɪndz, fritə, fri:ə, kloʊðz, hɔ:s, hoʊm.

Dictation.—

ðə kwɪ:n əv hæ:ts ʃi meid sɑm tɑ:ts,
 ɔ:l ən ə sɑməz deɪ;
 ðə neiv əv hæ:ts hi stou̯l ðou̯z tɑ:ts,
 ɛnd tuk ðəm kli:n əwei.
 ðə kiŋ əv hæ:ts kɔ:ld fə ðə tɑ:ts,
 ɛnd bi:t ðə neiv ful sɔə;
 ðə neiv əv hæ:ts brɔ:t bæ:k ðə tɑ:ts,
 ɛnd vau̯d hi:d sti:l noʊ mɔə.

Draw attention to the dropping of the diphthong in *ʃi* and *hi*, in unstressed positions; and to the change of vowel in the unstressed *fə* = *fə*.

LESSON VI

Say slowly and carefully:

Ex. I.—*a*—; *a*—; *æ*—; *ɛ*—; *e*—; *i*—.

Ex. II.—*a*, *a* (4 times); *a*, *æ*; *æ*, *ɛ*; *ɛ*, *e*; *e*, *i*; *a*, *i*;
a, *i*; *e*, *i*; *aɪ*, *aɪ*.¹

Reading Exercise.—

aɪ, baɪ, daɪ, laɪ, ʃaɪ, gaɪ, faɪ, maɪ, paɪ, raɪ, saɪ, taɪ, staɪ,
 staɪl, maɪl, maɪn, kaɪnd, faɪl, saɪt, spaɪd, straɪd, straɪf,
 straɪk, paɪp, braɪb, graɪp, maɪt, naɪt, paɪn, taɪm, braɪn,
 braɪt, brɔ:t, brɔ:d, brɔ:θ, breɪd, bleɪd, blaɪt, baɪt, boʊt,

¹ Care must be taken that in the diphthongs *aɪ* and *au* the first element is *a* and not *æ*. Indeed, the first element in *au* is articulated further back than the first element in *aɪ*, tending towards *ɑ*.

bɔ:t, baïə, fraïə, praïʳi, ædmaïə, inspaïʳiŋ, ɛkspaïʳiŋ,
ætaïə, faïə, taïə, taïʳiŋ, ʃaïn, tʃaïn, tʃaïmz, raïmz.

Dictation.—(N.B., one child at B.B.):

ə, ɔə, u:, i:, aï, θraïs, faïv, blaïð.

θri: blaïnd maïs, si: haũ ðei ræn!
ðe ɔ:l ræn a:ftə ðə fa:məz waïf,
hu kæt əf ðəə teïlz wið ə kə:vriŋ naïf,
dɪd evə ju si: sætʃ fæn in jə laïf,
əz θri: blaïnd maïs?

The teacher should be very careful in reading the unstressed words in dictation. Thus in the second line *ðe ɔ:l* must be read as one group, to account for or justify the disappearance of the diphthong in *ðeï*.

The same may be said of *ðəə teïlz*. If read slowly, the class would be justified in writing *ðɛ:ə* instead of *ðəə*. In other words, the teacher must be careful to read exactly what is set down, neither more nor less.

LESSON VII

Say *au* (4 times): *ou; ou; æu; au; au; au*. This is a real diphthong (*au*), whether written or spoken. It is the sound we have in such words as *taun, haus, faunt*, and unlike most of the other diphthongs, it is always represented by two signs or letters, even in ordinary writing. What diphthongs do you know that are represented in ordinary spelling by *one* sign? (Collect the *ou* and the *aï* sounds.)

Ex. I.—*a:ũ, aï, e:ĩ, o:ũ, u:, i:; baũt, baït, bi:t, bu:t, beït; faït, fɔ:t, fi:t, fut, flaũt; straïd, stroũd, streïd, stri:t, stru:d; hit, hæ:t, hat, hət, hi:t; læũt, laït, li:t, leït, lu:t; ju:t, ʃaũt, ru:t, raũt, tu:t, taũt; ʃaïd, ʃeïd, ʃəd, ʃu:d, ʃud; sprau:t, sprau:t, sprɔ:l; mi:t, maït, mə:l; hi:, haũ, haï; hi:l, haũl, heïl, hoũl, hə:l; waïəri, wa:ri, wɛ:ri;*

hɛ:rɪ, hɑ:rɪ, hɔ:rɪ; braɪd, brʌd, brɔ:d, breɪd; slɪp, slæp,
slɒp, slou̯p; mɪθ, məθ, maʊθ, maʊð.

Dictation.— ðə laɪən ənd ðə ʒʌnrkə:n
wə faɪtɪŋ fə ðə kraʊn:
ðə laɪən bɪt ðə ʒʌnrkə:n
ɔ:l raʊnd ðə taʊn.
sʌm geɪv ðəm maɪt brɛd,
ənd sʌm geɪv ðəm braʊn,
sʌm geɪv ðəm plʌm keɪk,
ənd sɛnt ðəm aʊt əv taʊn.

[The dictation should always be read through (from the B.B.) by the class, after it has been criticised and corrected.]

LESSON VIII

Ex. I.—Simple (pure) sounds :

a, ɑ, e, u, o, i, ə, ʌ, ɛ, æ.

Ex. II.—Diphthongs (2 sounds as one syllable) :

aʊ, aʊ, aɪ, eɪ, oʊ, i:ʒ, ɛə, əə, ɔ, i; ɔɪ, aʊ, ɔɪ, eɪ, oʊ, ɔɪ,
ɛə, əə, ɔɪ; bɔɪl, spɔɪl, brɔɪl, tɔɪl, kɔɪl, bɔɪ, rɔɪəl, lɔɪn, grɔɪn,
ɪksplɔɪt, ɪndʒɔɪ, dɪkɔɪ, dɪstrɔɪ, klɔɪ, kləθ, kɔʊt, keɪn, kɔɪn,
kɑɪn, kreɪn, leɪn, streɪn, spreɪ, dzɔɪ, dzɔɪfʊl, tɔɪ, gɑɪ, greɪ,
grɔɪ, greɪn, grɔɪn, grɪm, glʌm, grɑɪm, klɑɪm, lɔɪtə, lɔʊθ,
hɔɪst, heɪst, hoʊst, peɪnt, pɔɪnt, goʊd, geɪn, dzɔɪnt,
dzɔɪnə, ʒɔ:n, ʒɔn, pɔɪntə, pænθə, paʊnd, sandə, saʊnd,
seɪnt, ænɔɪnt, ædzɔɪn, ælɔɪ, rɔɪəltɪ, rɔɪəlɪst, raʊnd, raʊndəz,
fənd.

[Put on B.B. the following lines, let the class read it once through in chorus, then ask it to write down the sounds. One child, of course, at B.B.]

*Hark ! hark ! the dogs do bark,
Beggars are coming to town ;
Some in rags, some with bags,
And some in velvet gown.*

[It is wise, in the first attempts at transcription, to check each line, analysing as you go, to be sure that the class quite realises the difference of *sound* versus *letter*. If it is found too difficult at this stage, the teacher may give it as a dictation and add to it the following :]

ðə nɔ:θ wɪnd dʌθ bləʊ,
 ənd wi: ʃəl hæv snəʊ,
 ənd ʌt wɪl ðə rəbɪn du: ðɛn,
 puə θɪŋ!

hi:l sɪt ɪn ə bɑ:n,
 tu ki:p hɪmsɛlf wə:m,
 ənd haɪd hɪz hɛd ʌndə hɪz wɪŋ,
 puə θɪŋ!

LESSON IX

What is a diphthong? (Two vowel sounds pronounced as one syllable.)

What is a syllable?

If I say **t** (not **ti**!) I have made one sound.

If I say **t**, **a**, **m** I have made three separate sounds.

But if I say *Tom*, though I have still said those three sounds, I have not said them separately, I have joined them into a little group. This little group of sounds is a syllable. It is also a word.

[Put the three sounds separately on the B.B. and underneath write the three as a word.]

It is a word of *one* syllable. A word of one syllable can have three sounds in it, four sounds, five sounds, or perhaps only two sounds. **bat** is a word of one syllable; how many sounds has **bat**? **thin** is a word of one syllable; how many sounds has it? **ðə** is a word of one syllable; how many sounds are there in **ðə**?

[Collect words of one syllable and put them on B.B. and let class write the number of sounds that each word contains, at its side, thus: **θɪn** (3). Let these words be read. If, in the collecting, a word of more than one syllable has been given, divide it into groups (*i.e.*, syllables) and put it on B.B. and let class find out how many groups of sounds (*i.e.*, syllables) it contains. Next, pronounce distinctly the following words, let class analyse them one by one, putting the groups on B.B. separated by hyphens:]

fɑ:ðə; wʌn-də; wʌn-də-ful; rə-bɪn; pɛ-nɪ; dɑ:lɪŋ;
nɑɪs-lɪ; tʃaɪld; tʃɪl-drən; ləb-stə; wə:tə; dɪ-laɪt; mə:n-
ɪŋ; hɑ:s-sɪz; hɑ:s-mən; dʌmp-lɪŋ; gæ-mən; fɛ-lou; fə-lou;
fə-lou-ɪŋ; bɛ-gə; pu-dɪŋ; ɡʌn-pau-də; sʌm-taɪmz; ɪn-vən-
ʃən; prə-nʌn-sɪ-eɪ-ʃən.

Dictation.—

ə fræg hi: wud əwʊɪŋ goʊ,
heɪ-hoʊ! sez roʊlɪ,
ʌɛðə hɪz mʌðə wud let hɪm ə: noʊ,
wɪð ə roʊlɪ poʊlɪ, gæmən ənd sprɪŋdʒ,
heɪ-hoʊ! sez əntənɪ roʊlɪ.

[Let the class underline all two-syllable words.]

LESSON X

We saw last lesson that a syllable was a little group of sounds which could be separated off from another group, and could either form a word or part of another word. Give me a one-syllable word; a two-syllable word; a three-syllable word. [Put these on B.B.] A one-syllable word cannot well have less than two sounds in it (unless we count the little word *a*); all our smallest one-syllable words have two sounds in them. Can you tell me six one-syllable words which only have two sounds in them? (*æn*, *ɪn*, *ən*, *ɪt*, *ɪf*, *əv*, *ðə*, etc.) (Put on B.B.)

But it sometimes happens that certain sounds coming at the end of words, even though they are single sounds like **m**, for instance, are treated as if they *were* syllables. Count the syllables in **hæ-roʊ-ɪz-m**. What makes the last syllable? or **ru-mə-tɪz-m**; or **kæz-m**? In all these words and a good many others like **soʊ-fəl-ɪz-m**, **ræd-ɪ-kəlɪ-z-m**, the sound **m** does the work of a vowel and forms a syllable.¹ It often happens, too, when we are speaking, that we leave out a sound belonging to a group and let *one* sound of that group make the syllable all by itself. Supposing the room is hot and the windows are shut, what would you ask me? "*Please may I — the windows*" (leave class to say the word and count the sounds in it). You don't say "*Please may I oʊpen the windows*"; you don't say "*Please may I oʊpən*" etc., nor, unless you are speaking *very* slowly and *very* precisely, do you say "*Please may I oʊpən*" etc. You say **oʊp-ɪ**, a word of two syllables, the second of which is really made up of only one sound: **n**. Do you know any other words like that? (If none are forthcoming, put on B.B. the figures 7, 11, 17, 70, 77; have them read and their syllables analysed and put on the B.B. thus: **sev-ɪ**, **lev-ɪ**, **sev-ɪ-ti:n**, **sev-ɪ-tɪ**, **sev-ɪ-tɪ-sev-ɪ**.)

How would you write the sounds in *even, heaven, leaven, heathen, reason, isn't it?* (**i:vɪ**, **hevɪ**, **levɪ**, **hi:ðɪ**, **ri:zɪ**, **ɪzɪtɪ**.)

There is another sound that is often made to form a syllable by itself: what is the last sound that you hear in the last part of the word "**lit**"? is it **ɛl**, **ɔl**, or **əl**? No, it is really only "**l**" (be careful not to say "**ɛl**"). What about **bɔb**, **teɪb**, **fɪd**, **rɪd**, **pi:p**, **kɛt**? (Let class write all these examples on B.B. and afterwards read them.)

¹ When we want to show that one sound forms a syllable, we put a mark under it like this: **m**, **ru-mə-tɪz-m**. All examples should be written on B.B.

Then give dictation :—

louʃn, ɡɪvn, kʌdl, pə:sn, heɾoʊɪzɱ, aɪdl, prætʃ, drɪvn,
prɪzɱ, kætʃ, kʌtʃ, kæzɱ, dɪvoʊʃn, dʷɪndʃ, wɒdl, kændɪʃn,
noʊʃn, ru:mətɪzɱ, strɪvn, ʃrɪvn, fæʃn, fɪdl, pʌdl.

(Let these words be read from B.B., then, if there is time, dictate :

pli:z tu rɪmɛmbə ðə fɪfθ əv nəvɛmbə,
ðə ɡʌnpaʊdə trɪ:zɱ plət;
aɪ si: noʊ rɪ:zɱ maɪ ðə ɡʌnpaʊdə trɪ:zɱ
ʃud ɛvə bi: fɛɡət.
ɡaɪ, ɡaɪ, ɡaɪ! hæŋ hɪm ʌp ɔn haɪ,
fɪks hɪm tu ə læmp poʊst,
ənd ðɛə lɛt hɪm daɪ.¹)

[If this lesson is too long, it can be divided and a dictation given on the sounds already taught.]

LESSON XI

Which are the consonants that can have syllabic value (*i.e.*, can form a syllable by themselves)?

Collect examples of **m**, **n**, **l**.

Is there any difference in the way that **l** as syllable or at the end of a word, and **l** at the beginning of a word, is made?

Say : leidɪ, lɛtə, lɔɪtə, lɪtə, lɪsn, lɒst.

Where is your tongue?

Say : kreɪdl, braɪdl, sædl, fɪdl.

Where is your tongue?

Now notice leidɪ, lɪtɪ, lɪntɪ, lɛntɪ, ləl.

There you have both **l**'s, initial and final.

For initial **l** your tongue is forward, with its face pressing against your top gums; and for final or syllabic **l** it curls back to the roof of your mouth or hard palate.

¹ The value of the second element in diphthongs having now been sufficiently shown, the sign \checkmark will be omitted as unnecessary in subsequent lessons.

Ex. (Notice the position of your tongue in the following) :

I.—bɔ:l, kɔ:l, fɔ:l, gɔ:l, hɔ:l, mɔ:l, pɔ:l, sɔ:l, tɔ:l, wɔ:l.

II.—bul, ful, pul ; lal, mal, nal.

III.—bɪl, kɪl, dɪl, fɪl, dʒɪl, hɪl, mɪl, pɪl, rɪl, sɪl.

IV.—bɛl, dɛl, fɛl, tɛl, sɛl, vɛlvɪt, nɛlɪ, kɛlɪ.

Notice how much more forward the tongue is for **bɪl** and **bɛl** than for **bɔ:l** and **lal**.

If we are not very careful about our vowel, we put our **l** in the wrong place.

Listen to **nɛlɪ**, **næɪɪ**, **nā:lɪ**, which do you think is the prettiest? ¹

In some parts of England they say **nāɪɪ**, and they also change the sound in words like **vɛrɪ**, **mɛrɪ**, **bɛrɪ**, in the same way. They talk about **ə vāɪɪ māɪɪ krɪsməs** and the **bāɪɪz ə raɪp** ; but this is not to be imitated.

How do you say the vowels in the following ?

Ex. V.—**mɛrɪɪ**, **vɛrɪɪ**, **fɛlt**, **fɛrɪ**, **tɛɪθ**, **fɛrɪt**, **mɛlt**, **pɛrɪ**, **wɛθ**, **stɛθɪ**, **ɪzəbɛl**, **rɔzəbɛl**, **ɪmˈbɛɪɪʃ**, **ɪˈlɛktrɪk bɛɪz**, **ɪˈlɛvŋ**, **ɛɪfənt**, **ɪˈlɛkt**, **ɪˈlɛkʃn**, **ɪmˈpɛɪ**, **rɪˈpɛɪ**, **spɛɪ**, **pɛɪɪt**, **pɛɪɪkən**, **kɛrɪ**, **dɛrɪ**, **lændpɛɪɪ** (or **lændəndɛɪɪ**), **kɛɪtɪk**, **ɛɪs**.

Reading Lesson.—

- (1) sɪks lɪtɪ wɔ:dz ərəst mi: ɛvrɪ deɪ :
ai ɔ:t, mɑst, kæn—ai wɪl, ai deɪə, ai mei.
- (2) ai ɔ:t—tɪz kɔnʃns lɔ:, dɪvəɪnɪ rɪt
wɪðɪn mɪ hæʊt — ðə goul ai straɪv tu hɪt.
- (3) ai mɑst—ðɪs wɔ:nz mi:, ðət mɪ wei ɪz bɑ:d,
aɪðə baɪ neɪtʃəz lɔ:, ɔ: kɑstəm hæ:d.
- (4) ai kæn—ɪn ðɪs ɪz sɑnd ʌp ɔ:l mɪ mɑɪt,
mɛðə tu du:, ɔ: nou, ɔ: dʒɑdʒ ərəɪt.
- (5) ai wɪl—mɪ daɪədɛm, baɪ ðə soul ɪmpɪrɛst
wɪð frɪ:dəmz sɪ:l—ðə ru:lə ɪn mɪ brɛst.
- (6) ai deɪə—ət wɑns ə mətou fə ðə sɪ:l,
ænd, dɛr ai? bæɪə genst ʌnləɪnɪst zɪ:l.

¹ ~ is the sign used to show that a vowel has been nasalised.

Dictation.—

ai mei—iz fainl̩ ənd ət wans meiks kliə
ðə wei ʌɪtʃ əls mait veig ən dɪm əpɪə.

ai ɔ:t, mʌst, kæn—ai wɪl, ai dɛə, ai mei
ði:z sɪks wə:dz kleim ətənfɪn ɛvri dei.

ounlɪ, θru: ði:, nou ai ʌɔt, ɛvri dei,

ai ɔ:t, ai mʌst, ai kæn, ai wɪl, ai dɛə, ai mei.

[*Note.*—This lesson-reading and dictation should be gradually (that is by daily careful practice) committed to memory. The practice should, however, all be done at school and out loud; once through in chorus, after which children should be called on singly to come out and read in front of class.]

LESSON XII

Revision of final l with vowels ɪ, ɛ, æ and ʌ.

Care must be taken that the vowels are neither too tense nor too lax. The danger with final l is that they become too lax, *i.e.*, get broadened. That is, ɪ becomes almost ɛ, ɛ becomes æ or ʌ (see Preface).

Ex. I.

(To be read across.)

ɪl, ɛl
wɪl, wɛl.
kwɪl, kwɛl
dʒɪl, dʒɛlɪ.
dɪl, dɛl.
nɪl, nɛl.
fɪl, fɛl.
sɪl, sɛl.
tɪl, tɛl.
ɛlsɪ.
ɛlɪn.

Ex. II.

(To be read across.)

sɪlɪ, sælɪ, sʌlən.
hɪl, hæɪ, hʌl.
gɪl, gæɪ, gʌl.
kɪl, kæləʊ, kʌl.
dɪlɪ, dæɪɪ, dʌl.
skɪl, skælp, skʌl.
lɪlt, ælɪs, lʌl.
mɪl, mæɪ, mʌl.
pɪl, pæɪ, pʌtɪ.
nɪl, næp, nʌl.

Ex. III.

(To be read across.)

pɪfl,	ɛθəl,	æθəl.
pɪlfə,	pɛlf,	pæliæs.
mɪlə,	mɛlou,	mælou.
bɪlou,	bɛlou,	bælət.
fɪlɪt,	pɛlɪt,	pæɪt.
dɪli,	dɛli (Delhi),	dæli.
fɪliŋ,	fɛliŋ,	fælæl.
kɪlt,	kɛlt,	kælə.
lɪlt,	pɛlt,	pælə.
fɪltə,	fɛlt,	fælou.
rɪl,	rɛɪf,	ræli.
tɪlə,	tɛlə,	tæli.
sɪlvə,	sɛlvɪt,	sælvə.
sɪlt,	smɛlt,	mæɪt.

Ex. IV.

(To be read across.)

mɛri,	mæri.
fɛri,	færiə.
tɛriə,	tæri.
klerikəl,	klærɪfai.
dres,	dræstɪk
pɛstə,	pæstɛl.
fɛstə,	fæfɪp.
mɛf,	mæf.
θrɛf,	θræf.
pɛri,	pæri
vɛri,	værikoz.
fɛri,	klærət.
tʃɛri,	tʃæriɪ.
tʃɛriʃ,	tʃæriət.

Reading Lesson.—

dʒən ɡɪlɪn wəz ə sɪtɪzən
 əv krɛdɪt ənd rɪnaʊn,
 ə treɪnbænd kæptɪn ɪk wəz hi:
 əv feɪməs lændən taʊn.

dʒən ɡɪlɪnz spauz sɛd tu hɛ: dɪə,
 “ðou wədɪd wi hæv bi:n
 ði:z twaɪs tɛn ti:dʒəs ɟɪəz, ɟɛt wi:
 nou hɔ:lɪdɪ hæv sɪ:n.

“tʊmərəʊ ɪz əʊə wɛdɪŋ dei,
 ənd wi: wɪl ðɛn rɪpɛ:tə
 əntu ðə bɛl ət ɛdməntən,
 ə:l ɪn ə feɪz ənd pɛ:tə,

“maɪ sɪstə, ənd maɪ sɪstɛz tʃaɪld,
 mɪsɛlf, ənd tʃɪldrən θri:
 wɪl fɪl ðə feɪz; sou ɟu:w mɑ:st raɪd
 ɔ:n hɔ:sbæk ɑ:ftə wi:.”

hi: su:n ri:plaid,—“ai du: ədmaie
 əv wumənkaind bət wʌn,
 ənd ju: a: fi:, mi di:˚rɛst diə,
 ðe:əfə:r it fəl bi dʌn

“ai əm ə li:nɔndreipə bould,
 əz ɔ:l ðə wə:ld dʌθ nou,
 ənd mai gud frænd, ðə kælində
 wil lænd hi:z hə:s tə gou.”

LESSON XIII

(a) Collect words with silent l.

(Get them from class and put on B.B. as they are given.)

<i>calm,</i>	kɑ:m.	<i>palm,</i>	pɑ:m.
<i>balm,</i>	bɑ:m.	<i>talk,</i>	tɔ:k.
<i>psalm,</i>	sɑ:m.	<i>yolk,</i>	jo:k.

(b) With silent t.

<i>listen,</i>	li:sn.	<i>bristle,</i>	brisl.
<i>hasten,</i>	heisn.	<i>christmas,</i>	kri:məs.
<i>chasten,</i>	tʃeisn.	<i>moisten,</i>	mɔisn.
<i>glisten,</i>	glisn.	<i>epistle,</i>	ipisl.
<i>christen,</i>	krisn.	<i>apostle,</i>	əpɔsl.
<i>castle,</i>	kɑ:sl.	<i>gristle,</i>	grisl.
<i>rustle,</i>	rʌsl.	<i>thistle,</i>	θisl.

(c) With silent b.

<i>lamb,</i>	læm.	<i>plumber,</i>	plʌmə.
<i>limb,</i>	lim.	<i>jamb,</i>	dʒæm.
<i>numb,</i>	nʌm.	<i>climb,</i>	klaim.
<i>dumb,</i>	dʌm.		

(d) With silent p.

<i>empty,</i>	ɛmtɪ.	<i>attempt,</i>	ətɛmt.
<i>tempt,</i>	tɛmt.	<i>contempt,</i>	kɔntɛmt.
<i>symptom,</i>	sɪmtəm.		

Ex. I. (Be careful to pronounce the consonants very distinctly.)—*ekspekt, æksept, eksept, slept, swept, kept, wept, ædept, skript, kript, kœpt, mœpt, slipt, fipt, nipt, ækt, æktə, ækts, fækts, sekts, insekts, ask, askt, task, teksts, nekst, direkt, kœrekt, difikalt, dzast, mikst, kwestʃnz, a:ktik, ænta:ktik, ætlæntik, distiŋkt, ekstiŋkt, pri:ʃsiŋkts, saksŋkt.*

Reading Exercise.—

ðei fœt ðə dægz ənd kild ðə kæts,
 ənd bit ðə beibiz in ðəə kreidlz,
 ənd et ðə tʃi:ʒiz aut əv ðə væts,
 ənd likt ðə su:p frəm ðə kuks oun leidlz,
 split oupŋ ðə kegz əv sœltid spræts,
 meid nests insaid menz sandi hæts,
 ənd i:ʒvn spoilt ðə wiminz tʃæts,
 bai draunŋ ðəə spi:ʒkiŋ
 wið fri:ʒkiŋ ənd skwi:ʒkiŋ
 in fifti difrənt ʃa:ps ənd flæts.

It is good practice to read these lines word by word backwards, thus: *flæts, ənd, ʃa:ps, difrənt, fifti, in, skwi:ʒkiŋ*, etc., taking care to enunciate *each* consonant.

Supplement this by Ex. II. (4 times each group).—

meid nests; menz sandi; wiminz tʃæts; sœltid spræts;
 pikl tab bœdz; trein œil flasks; kœkiŋ teilz ənd prikiŋ
 miskœz; ənd bit; "greit ræts, smœ:l ræts, li:ʒn ræts, brœ:ni
 ræts, braun ræts, blæk ræts, grei ræts, tœ:ni ræts."

LESSON XIV

In what words is *d* not pronounced?

Collect on B.B. as before:

Wednesday, wenzdi. handkerchief, hæŋkœtʃif.

handsome, hænsœm,

and sometimes in *landlord læn lœ:d, kindness, kainnis.*

What letter is not sounded in (put on B.B.):

autumn, solemn, column, hymn, condemn?

In:

wreck, write, sword, answer,

sign, reign, foreign, benign,

light, weight, though, yacht?

How do you pronounce *diphthong, diphtheria, naphtha?*

Write all these words in phonetic script from *Wednesday*.

Dictation.—

ænd hiə ðei noutist raund hiz nek,
 ə ska:f əv red ænd jelou straip,
 tu mætʃ hiz kout əv ðə self seim tʃek;
 ænd, ət ðə ska:fs end, haŋ ə paip;
 ænd hiz fiŋgəz, ðei noutist, wər evə streiŋ,
 əz if impeiʃnt tu bi pleiŋ,
 ʌpən hiz paip, əz lou it dæŋgld,
 ouvə hiz vestʃə sou ould fæŋgld.

[*Note.*—The whole of this poem is most valuable for the practice of clear enunciation, and repays careful study. It can be worked right through, as reading exercise, dictation and transcription.]

LESSON XV

Observe carefully the final consonants in this lesson, more especially the *t*'s and *d*'s.

Words to practise (given as *Dictation*):

pa:ðz, staf, laif, deθ, raneθ, li:ɟdeθ, ænɔɪnteθ, ristɔreθ,
 meikeθ, pripe:rest, ænɔɪntest, neimz-seik.

sa:m twenti-θri:ɟ.

Begin by letting the exercise be read backwards, that each word is pronounced first *detached from its neighbours*,

and thus receives its full value.¹ Then begin at beginning, observing carefully the punctuation and other marks :

- + indicates a short pause.
- + + indicates a longer pause.
- + + + indicates a still longer one.
- under a word indicates emphasis.

1. ðə lə:d + iz mai ʃepə:d + + ai ʃæl nɒt wɒnt.

2. hi:j meikeθ mi:j + tu lai daun + in gri:jn pastjə:z
+ + hi:j li:jdəθ mi:j + bisaɪd ðə stil wɔ:tə:z.

3. hi:j ristə:reθ mai soul + + + hi:j li:jdəθ mi:j + in
ðə pɑ:ðz ɒv raɪtʃəsnəs + + fɔ:r hiz neɪmz seɪk.

4. jeɪ + ðou ai wɔ:k + θru:w ðə væli + ɒv ðə ʃædou
ɒv deθ + + ai wɪl fɪə nou i:jvɪ + + fə: ðau + aɪt wɪð
mi:j + + + ðai rɒd + ænd ðai staf + ðei kɑmfət mi:j.

5. ðau pri:pɛ:rest ə teɪbl bɪfə: mi: + in ðə prezəns ɒv
main enɪmɪz + + + ðau ənɔɪntest mai hed wɪð ɔɪl + + +
mai kɑp + rænəθ ouvə.

6. ʃuˈli + gʊdnəs ænd mə:si ʃəl fələu mi: + ɔ:l ðə deɪz
ɒv mai laɪf + + + ænd ai wɪl dwel + in ðə haus ɒv ðə
lə:d + fɔr eve.

Transcription.—(Put on B.B. ; let several members of class read it through, a line at a time, analysing the sounds in each word ; then let it be written by the class, one child at B.B.)

Two robin red-breasts built their nest, within a hollow tree ;

The hen sat quietly at home, the cock sang merrily.

And all the little young ones said :

wi, wi, wi, wi, wi, wi.

¹ This and the following reading exercise, Lesson XVI., Psalm 42, are written out word for word backwards in the class-book.

LESSON XVI

Dictation.— sa:m fə:ti-tu:w.

ðə wə:ks, ði a:mə; ði ə:θ, ðə hevrz, pænteθ, θə:steθ, liviŋ,
laviŋ kaindnes, preiz, kəntinjuəli, maltitju:wd, houlidei
diskwaiətid, kauntinəns, goust, houli.

(The words in this and all following dictations are the words to be practised.)

Reading Lesson.—

1. æz ðə ha:t pænteθ + a:ftə ðə wə:tə bruks + sou
pænteθ mai soul a:ftə ði:ŋ + ou gəd.

2. mai soul θə:steθ fə: gəd + fə: ðə liviŋ gəd + + +
men fæl ai kəm + ənd æpi:ə bifə: gəd?

3. mai ti:əz + həv bi:ŋ mai mi:ŋt + dei ənd nait + +
mail ðei kəntinjuəli sei antu mi + + + mæ:r iz ðai gəd?

4. men ai rimembə ði:z θi:ŋz + + ai pə:r aut mai soul
in mi: + + + fər ai həd gən wið ðə maltitju:wd + + ai
went wið ðəm + tu ðə haus əv gəd + wið ðə vois əv dʒoi
ənd preiz + + wið ə maltitju:wd + ðət kept houlidei.

5. Mai + a:t ðau ka:st daun + ou mai soul? ənd mai
+ a:t ðau diskwaiətid + in mi:? houp ðau + in gəd
+ + fər ai fəl jet preiz him + fə: ðə help əv hiz kauntinəns.

o:lmaiti gəd + + giv əs greis + ðət wi :mei ka:st əwei
+ ðə wə:ks əv dəknes + ənd put ʌpən əs + ði a:mər +
əv lait + + nau + in ðə taim + əv ðis mətəl laif + in
mitʃ ðai sən + dʒi:zəs kraist + keim tu vizit əs + in
greit hju:militi + + + ðət in ðə la:st dei + men hi:ŋ
fæl kəm əgein + in hiz glɔ:riəs mædʒesti + + tu dʒʌdʒ
bouθ ðə kwik + ənd ðə ded + + wi mei raiz + tu ðə
laif immətəl + + θru:w him + hu:w liveθ + ənd reinəθ
+ wið ði:ŋ + ənd ðə houli goust + nau ənd evə. a:men

[*Note.*—Why is it ðə wə:ks and ði a:mə? ði ə:θ and ðə
houli goust?] Collect other examples.

LESSON XVII

Dictation.—

weistid, sabstøns, raietøs, sitizøn, fi:ɟldz, hask̄s, haiəd sɔ:vənts, ərəiz, əgenst, wə:ði, kəmpæfən, kist him, ðə best roub, intri:ɟtid, trænsɟrest, kəməndmənt, geivest mi:ɟ, meri.

Reading Lesson.—(frəm ðə ɡəspəl ækə:diŋ tu snt luwk, ðə fiɟti:ɟnə tʃæptə ənd ði ilevŋə vəs.)

11. ənd hi: sed : ə sɔ:tŋ mæn + hæd tuw sanz + +

12. ənd ði ɟæŋgər əv ðem + sed tu hiz fa:ðə + fa:ðə + +
giv mi ðə pɔ:ʃŋ əv ɡudz + ðæt fə:leθ tu mi: + + + ənd
hi: divaidid antu ðem + hiz liviŋ.

13. ənd nɔt meni deiz aɟtə + + ði ɟæŋgə san +
ɡæðə:d ɔ:l tugeðə + + ənd tuk hiz dʒə:ni + intu ə fa:
kəntri + + ənd ðe:ə + weistid hiz sabstøns + wið
raietøs liviŋ.

14. ənd mæn hi: əd spent ɔ:l + + ðe:r ərouz ə maiti
fæmin + in ðæt lænd + + + ənd hi bigæn + tu bi
in wənt.

15. ənd hi: went + ənd dʒəind himself + tu ə sitizøn +
əv dət kəntri + + ənd hi:ɟ + sent him intu hiz fi:ɟldz +
tu fi:ɟd swain.

16. ənd hi: wud feɪn + hæv fild hiz beli + wið ðə
hask̄s + ðæt ðə swain did i:ɟt + + + ənd nou mæn +
geiv + antu him.

17. ənd mæn hi: keim tu himself + + hi: sed + + +
hau meni haiəd sɔ:vənts əv mi fa:ðəz + + hæv bred
inaf + ənd tu spɛ:ə + + + ənd ai + perɪʃ + wið hæŋgə!

18. ai wil ərəiz + ənd ɡou tu mai fa:ðə + + ənd wil
sei antu him + + fa:ðə + + ai həv sind + əgenst
hevŋ + ənd bifə: ði:ɟ,

19. ənd æm nou mɔ: wə:ði + tu bi kə:ld ðai san + + +
meik mi:ɟ + æz wæn əv ðai haiəd sɔ:vənts.

20. ænd hi: ərouz + + ænd keim tu hiz fa:ðə + + +
bat + men hi: wəz jet + ə greit wei ɔ:f + + hiz fa:ðə
sə: him + + ænd hæd kəmpəʃən + ænd ræn + ænd fel
ən hiz nek + + ænd kist him.

21. ænd ðə san + sed antu him + + + fa:ðə + + ai
hæv sind + əgenst hevŋ + ænd in ðai sait + + ænd æm
nou mə: wə:ði + tu bi kə:ld ðai san.

22. bat ðə fa:ðə + sed tu hiz sə:vənts + + + briŋ
fə:θ + ðə best roub + ænd put it ən him + + ænd put ə
riŋ + ən hiz hænd + ænd ʃu:wz + ən his fi:ʃt,

23. ænd briŋ hiðə + ðə fætid kɑ:f + ænd kil it + +
ænd let əs i:ʃt + ænd bi meri + +

24. fə: ðis mai san + wəz ded + ænd iz əlaiv əgen +
+ + hi: wəz lɒst ænd iz faund + + + ænd ðei bigæn
tu bi meri.

25. nau + hiz eldə brʌðə + wəz in ðə fi:ʃld + + +
ænd æz hi: keim + ænd druw nai tu ðə haus + + hi: hæ:d
mju:zɪk + ænd dansiŋ.

26. ænd hi: kə:ld wən əv ðə sə:vənts + ænd ɑ:skt + +
mɒt ði:ʒ θi:ʒ ment.

27. ænd hi: sed antu him + + ðai brʌðə + iz kam + +
ænd ðai fa:ðə hæθ kild + ðə fætid kɑ:f + + bikə:z hi: hæθ
risi:ʃvd him + seif + ænd saund.

28. ænd + hi: wəz æŋgri + + ænd wud nɒt gou in +
+ + ðæəfə: + keim hiz fa:ðər aut + ænd intri:ʃtid him.

29. ænd hi:ʃ + ɑ:nsəriŋ + + sed tu hiz fa:ðə + +
lou + ði:ʒ meni ʃi:əz + du ai sə:v ði:ʃ + + naiðə
trænsgrɛst ai + æt eni taim + ðai kəməndmənt + + +
ænd jet + ðau nevə geivest mi:ʃ ə kid + + ðæt ai mait
meik meri wið mi frendz + + +

30. bət əz suwn əz ðis ðai san wəz kam + + mitʃ hæθ

divauəd ðai liviŋ wið hæ:ləts + + ðau hæst kild fə: him +
ðə fætid kɑ:f.

31. ænd hi:ɹ + sed + ɑntu him + + + sæn + + ðau
ɑ:t evə wið mi: + + ænd ɔ:l ðæt ai hæv + iz ðain.

32. it wəz mi:ɹt + dət wi: ʃud meik meri + ænd bi
glæd + + + fə: ðis + ðai brʌðə + wəz ded + + ænd
iz əlaiv əgen + + ænd wəz ləst + + ænd iz faund.

LESSON XVIII

Transcription.—Put on B.B.; let several members of class read it through, a line at a time, analysing the sounds in each word, then let it be written, one child at B.B.

THE BROOK.

1. I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.
2. By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.
3. Till last by Philip's farm I flow
To join the brimming river,
For men may come, and men may go,
But I go on for ever.
4. I chatter over stony ways
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

[*Note.*—This poem makes a good subject for transcription, containing every combination of sounds. It might be taken four to eight lines at a time, first analysed, then transcribed.]

LESSON XIX

ðə gri:jk hi:rouz.

ði 'a:genə:ts.

In this lesson pauses are indicated by blank spaces between the phrases.

ðeə wəz wʌns ʌpən ə taɪm, ɪn ðə lænd əv gri:js, ə kiŋ,
hu:w wəz kəʊld æθəmæs, ənd hɪz waɪfs neɪm wəz nefələ.
ðei hæd tu:w tʃɪldrən, ə breɪv sʌn ənd ə fɛə dɔ:te,
huw lʌvd i:jtʃ ʌðə. ðə sʌn wəz neɪmd frɪksəs ənd ðə
dɔ:te heli. nau ðə fɑ:ðə wəz ə wɪkɪd mæn; hɪ drouv
əwei hɪz waɪf, ðə mʌðə əv hɪz tʃɪldrən, ənd məɪrɪd
ənʌðə wʊmən, aɪnu, huw wəz æz bæd əz hɪmsɛlf. fɪ:ʃ
ɪltri:jtɪd ðə puə tʃɪldrən, dɪd nɒt i:vŋ gɪv ðəm ɪnʌf tu
i:jt, klouðd ðəm ɪn rægz, ənd ɔfn bi:jt ðəm. mʌðə ðei
dɪzə:vd ɪt ə: nɒt, dʒʌst bɪkə:z ðei ju:wst tu wɪ:ʃp fə:
ðeə lɒst mʌðə. fɪ: wəz sətənli ə veri bæd step-mʌðə.

æt lʌst ði aɪdɪə keɪm tu hə: tu sækɪrɪfais ðə bɔɪ frɪksəs:
bʌt mæn hɪ wəz teɪkŋ tu ði ɔ:ltə, ðə gɒd hə:mɪ:ʃz, ə:
mækjuri, brɔ:t ə bju:stɪfʊl bɪg ræm wɪð fli:js əv gould.
ðɪs ræm kud raɪd ən ðə klauz, ənd ən hɪz bæc,
wɪð ɪts gouldŋ fli:js, mækjuri set frɪksəs, ənd hɪz
sɪstə heli, ənd tould ðəm ðei wə: tu raɪd θru:w ði
ɛ:ə ʌntɪl ðei keɪm tu kɒlkɪs.

hæpɪli, ðə ræm nju:w ðə wei; ðə tʃɪldrən hæd tu
hould ən tu hɪz hɔ:nz wɪð wʌn hænd, ənd ði ʌðər ʌ:m
ðei put raʊnd i:jtʃ ʌðəz neks. bʌt puə heli gɒt sou
taɪəd ðæt fɪ kud hould ən nou lɔŋgə, sou fɪ fel daʊn
ɪntu ðə sɪ:ʃ ənd wəz draʊnd; ənd tu ðɪs dei wɪ:ʃ kɒl
ðæt sɪ:ʃ ði helɪspɒnt, mɪtʃ mɪ:ʃnz helɪz sɪ:ʃ. frɪksəs
wept bɪtəli bɪkə:z hɪ: hæd lɒst hɪz sɪstə, bət hɪ:ʃ
went ən hɪz wei, ən ənd ən ʌntɪl hɪ:ʃ keɪm tu kɒlkɪs.
ðeə hɪ: sækɪrɪfaɪst ðə ræm ənd neɪld ðə gouldŋ fli:js tu
ən ouk tri:ʃ.

LESSON XIX

THE ARGONAUTS

There was once upon a time in the land of Greece, a king, who was called Athamas, and his wife's name was Nephela. They had two children, a brave son and a fair daughter, who loved each other. The son was named Phryxus and the daughter Helle. Now the father was a wicked man; he drove away his wife, the mother of his children, and married another woman, Ino, who was as bad as himself. She ill-treated the poor children, did not even give them enough to eat, clothed them in rags, and often beat them, whether they deserved it or not, just because they used to weep for their lost mother. She was certainly a very bad step-mother.

At last the idea came to her to sacrifice the boy Phryxus: but when he was taken to the altar, the god Hermes, or Mercury, brought a beautiful big ram with fleece of gold. This ram could ride on the clouds, and on his back, with its golden fleece, Mercury set Phryxus, and his sister Helle, and told them they were to ride through the air until they came to Colchis.

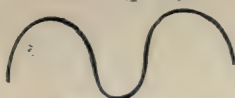
Happily the ram knew the way; the children had to hold on to his horns with one hand, and the other arm they put round each other's necks. But poor Helle got so tired that she could hold on no longer, so she fell down into the sea and was drowned; and to this day, we call that sea the Hellespont, which means Helle's sea. Phryxus wept bitterly because he had lost his sister, but he went on his way, on and on until he came to Colchis. There he sacrificed the ram and nailed the golden fleece to an oak tree.

[*Note.*—After this lesson has been carefully studied and every word is accurately pronounced, the class may then read from the ordinary script and may compare the spelling of the proper names.]

Let class collect examples of **ðə** and **ði**, and write them on B.B.

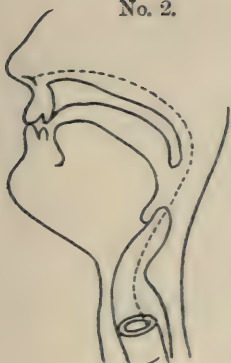
BLACKBOARD SKETCHES (SIMPLIFIED DIAGRAMS)

No. 1. (p. 41).



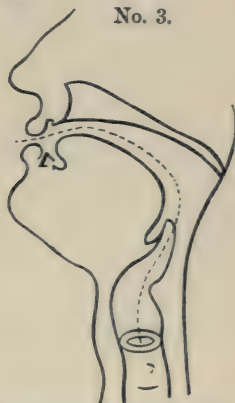
Uvula : front view.

No. 2.



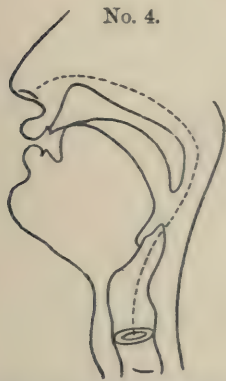
Uvula during breathing ; breath passes in through nose.

No. 3.



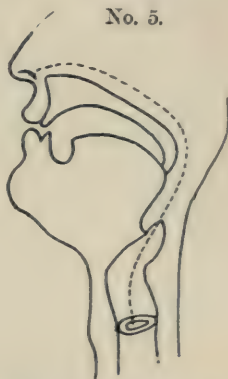
Uvula ; position for vowels ; breath passes out through mouth only ; nose passage closed.

No. 4.



Uvula down ; nose passage open ; mouth passage stopped by tongue for η ; sound and breath pass out through nose.

No. 5.



Uvula down ; tongue rises to touch it at back ; mouth passage closed ; sound η

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Title *The sounds of the Mother tongue.*

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